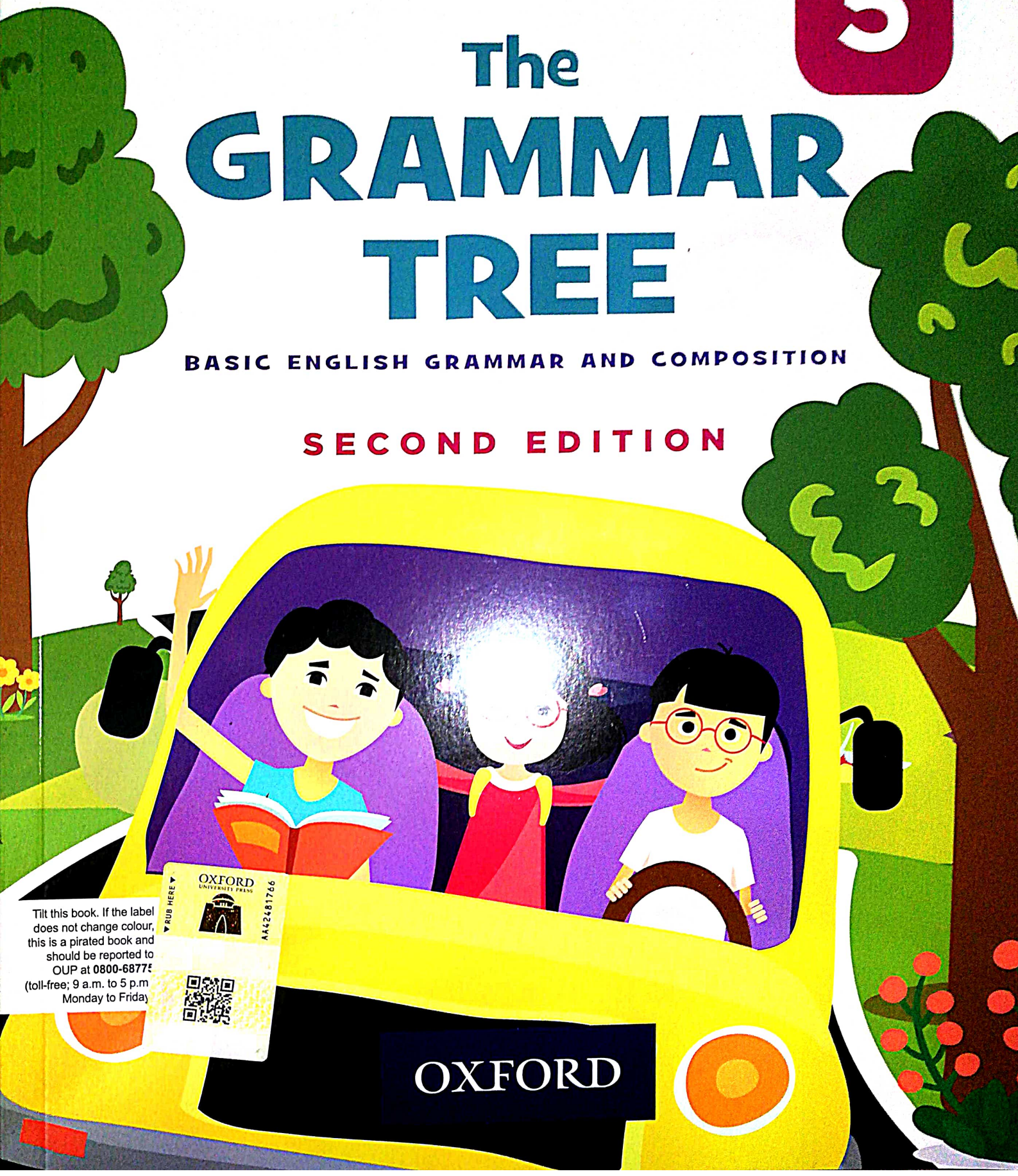
SUPPLEMENTARY READING MATERIAL

BOOK 5

The GRAMMAR TREE

BASIC ENGLISH GRAMMAR AND COMPOSITION

SECOND EDITION



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Scope and Sequence in *The Grammar Tree*

Topic	Book 1	Book 2	Book 3	Book 4	Book 5
Nouns	naming familiar, everyday objects: objects used every morning, toys, games, common living things, animals and birds, people, alphabetical order, singular and plural, proper nouns, days of the week *(Chapters 1, 2, 3, 4, 5, 6, 7, 8, 9, 17, 19, 20, 24, 36)*	naming common nouns, identifying common nouns from a clue, plural forms, masculine and feminine forms, capitalisation of nouns *(Chapters 2, 3, 4, 5, 6, 48)*	identifying proper and collective nouns, concrete and abstract, plural forms, masculine and feminine forms, common nouns: words related to various professions and naming places *(Chapters 1, 2, 3, 12)*	compound, collective, countable and uncountable, quality and quantity of uncountable nouns *(Chapters 1, 2)*	revision
Pronouns	he, she, they *(Chapter 35)*	identifying and using pronouns *(Chapter 26)*	identifying and using subject and object pronouns *(Chapter 5)*	avoiding confusion in the use of pronouns, personal pronouns, differentiating between possessive pronouns and possessive adjectives *(Chapters 3, 4, 5)*	reflexive pronouns *(Chapter 5)*
Articles	identifying vowels and consonants, using *a* with consonants and *an* with vowels, forming words using vowels and articles *a* and *an* *(Chapter 16)*	using *a*, *an*, and the *(Chapter 19)*	using *a* and *an* based on consonant and vowel sounds, using the *(Chapter 16)*	revision	revision
Adjectives	describing animals, things, people, using adjectives and common nouns to build phrases *(Chapters 11, 12, 13)*	adjective-noun association, identifying adjectives in a sentence, opposite of adjectives *(Chapters 7, 24)*	adjectives and the nouns and pronouns they qualify, comparative adjectives *(Chapter 15)*	quantitative, qualitative, demonstrative, degrees of comparison *(Chapters 12, 13)*	interrogative, emphasising adjectives *(Chapter 1)*
Verbs	identifying everyday verbs, continuing activity in the present *(Chapters 22, 23)*	simple present and simple past tenses, changing simple present to simple past tense, verb to be—simple present and past tenses, -ing forms of verbs, helping verbs, past tense form of irregular verbs *(Chapters 8, 9, 10, 16, 17, 18)*	simple present, past and future tenses, the continuous tense, the base form of verbs *(Chapters 7, 8, 9)*	different forms of verbs, continuous tense, past participle and the perfect tenses, different forms of have, subject-verb agreement *(Chapters 6, 7, 8, 9)*	transitive and intransitive verbs, verbs of incomplete predication *(Chapters 3, 14)*

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Topic	Book 1	Book 2	Book 3	Book 4	Book 5
Prepositions	identifying and using prepositions in sentences *(Chapter 26)*	using common prepositions *(Chapter 27)*	identifying and using prepositions *(Chapter 23)*	prepositions and their objects *(Chapter 14)*	simple and complex prepositions, placement and omission of prepositions *(Chapter 12)*
Adverbs	words ending in *–ly* *(Chapter 27)*	using adverbs in context *(Chapter 20)*	forming adverbs, using *-ly* and *-ily*, identifying verbs qualified by adjectives *(Chapter 18)*	adverbs of manner, place and time, degrees of comparison of adverbs *(Chapters 15, 16)*	adverbs of degree, frequency, interrogation and negation *(Chapter 2)*
The Sentence	basic sentence structure, building correct, simple sentences, *(Chapters 30, 31, 39)*	revision	dividing a sentence into subject and predicate *(Chapter 10)*	declarative, interrogative, imperative, and exclamatory sentences, negative form of declarative, interrogative and imperative sentences *(Chapter 20)*	subject and predicate, phrase and clause, kinds of phrases, kinds of sentences—simple, compound, complex, compound-complex, kinds of clauses, questions *(Chapters 8, 9, 10, 17)*
Punctuation	the question mark and the full stop, differentiating between the two, using capital letters *(Chapters 14, 15, 28)*	full stop and question mark, the apostrophe *(Chapters 13, 15)*	apostrophe *(Chapter 4)*	interjections and the exclamation mark, capital letters *(Chapters 18, 21)*	revision
Conjunctions	using *because* and *and* to join sentences *(Chapters 33, 34)*	using *and* and *but* to join two sentences *(Chapter 28)*	using *though, but, for* and *because* *(Chapter 22)*	using conjunctions to join two sentences *(Chapter 17)*	multi-word conjunctions *(Chapter 11)*
Comprehension	*Chapters 18, 21, 25, 29, 32, 38, 42, 43, 44, 47*	*Chapters 11, 12, 29, 30, 31, 32, 33*	*Chapters 13, 24, 25, 27, 28, 29*	*Chapters 10, 11, 23, 24, 25, 30, 31, 32*	*Chapters 7, 13, 19, 20, 25, 26, 27*
Composition	writing sentences *(Chapters 40, 41)*, writing very short paragraphs *(Chapters 45, 46, 48, 49)*	writing short compositions on given topics *(Chapters 34, 35, 36, 37)*	writing a paragraph *(Chapter 26)*	writing a letter, writing an essay, writing a story, writing a diary *(Chapters 26, 27, 28, 29)*	writing a letter, writing an essay, writing a story and a dialogue, writing a diary *(Chapters 21, 22, 23, 24)*
Miscellaneous	sounds that animals make *(Chapter 37)*	months of the year *(Chapter 14)* vocabulary *(Chapter 23)*	subject-verb agreement; finite, non-finite verbs *(Chapter 10)* vocabulary *(Chapters 6 and 11)*, alphabetical order *(Chapter 17)*, homophones *(Chapter 19)*, synonyms *(Chapter 20)*, antonyms *(Chapter 21)*	direct and indirect speech *(Chapter 19)*, proverbs *(Chapter 22)*	prefixes and suffixes *(Chapter 4)*, participles and gerunds *(Chapter 6)*, active and passive voice *(Chapter 15)*, contractions *(Chapter 16)*, idioms *(Chapter 18)*

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1 Adjectives: Interrogative and Emphasising

In Book 4, you were told about three kinds of adjectives: *qualitative, quantitative,* and *demonstrative.* We shall now look at two more kinds of adjectives: ***interrogative*** and ***emphasising.***

Interrogative Adjectives



An interrogative adjective is used with a noun that it qualifies to ask a question:

(a) *Which part of the world do you come from?*

(b) *What gifts did you get on your birthday?*

(c) *Whose books are those on the table?*

In *(a), which* qualifies the noun *part* and also asks a question.

In *(b), what* qualifies the noun *gifts* and also asks a question.

In *(c), whose* qualifies the noun *books* and also asks a question.

(See also Chapter 17, pp. 88–94)

Emphasising Adjectives

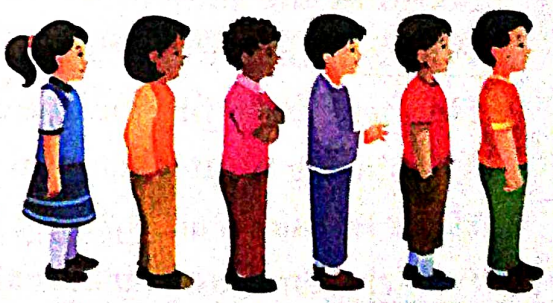
1. Sometimes, we use adjectives to *emphasise* or *heighten* the effect of what we say:

   (d) *What the man said was absolute rubbish.*

   (e) *Rohma came late and had to stand at the very end of the line.*

   (f) *The book was a total failure, for only a few people bought it.*

   (g) *Jack built this house with his own hands.*



In *(d)*, the word *absolute* qualifies the noun *rubbish*. It has been used to emphasise the worthlessness of what the man said; it was not only rubbish, but *absolute* rubbish.

Similarly, *(e)* tells us that Rohma came late and had to stand not only at the end of the line, but at the *very* end of it. The word *very* qualifies the noun *end*.

Sentence *(f)* describes how great a *failure* the book was. It was not just a failure, it was a *total* failure. The word *total* qualifies the noun *failure*.

In *(g)*, the speaker wants to make it clear how hard Jack had worked to build the house. So, the word *own*, though not necessary, has been used for the sake of emphasis, and qualifies the noun *hands*.

2. Sometimes, adjectives are used not to heighten, but to *lower* the effect of what the noun it qualifies would make us expect:

   (h) After the storm, there was a slight fall in the temperature.

   (i) When she heard the good news, she gave a feeble smile.

   Sentence *(h)* says that the temperature did not fall as much as expected after the storm; there was only a *slight* fall.

   Similarly, in *(i)*, the smile is only *feeble*; she did not express as much joy at the good news as was expected.

Mention what kind each of the underlined adjectives is:

1. 'Do not listen to what Rehan says, for he is a complete fool,' said Raza.
2. Kiran is a great supporter of non-violence.
3. 'What crime has the prisoner committed?' asked the judge.
4. Aurangzeb had his own father, Shah Jahan, imprisoned in the Agra Fort.
5. The play was an utter failure and the actors were booed by the audience.
6. Whose book is that lying on the table?
7. He spent his entire fortune and built a hospital for the villagers.
8. The simple truth is that Jim cannot run as fast as he thinks.
9. What he said is an outright lie, and he should be punished severely for it.
10. 'Which game are you best at?' asked Javed.



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2 Adverbs: Degree, Frequency, Negation, and Interrogative

You have already learnt that an ***adverb*** qualifies a verb. An adverb can also be used for other purposes.

Adverbs of Degree/Extent

(One of the meanings of the word 'degree' is 'the amount or level' of something.)



1. Now, look at the following sentences:

   (a) These shoes are too ***big*** *for you.*

   (b) This is a very ***difficult*** *question.*

   (c) The room was quite ***dark*** *and we could not see anything.*

   In *(a)*, the adverb *too* tells us *how* big the shoes are. The adverb *too*, therefore, qualifies the adjective *big*.

   In *(b)*, the adverb *very* tells us *how* difficult the question is—that is, the extent of its *difficulty*. It, therefore, qualifies the adjective *difficult*.

   In *(c)*, the adverb *quite* tells us how *dark* the room was. It, therefore, qualifies the adjective *dark*.

> In all these three cases, an adverb qualifies an adjective and answers the question *'to what extent?'* Such an adverb is known as an adverb of degree.

2. An adverb can also qualify another adverb to indicate *'to what extent'*:

   (d) Kiran did very ***well*** *in the examination.*

   (e) Ayan won his match pretty ***easily***.

In *(d)*, the adverb *very* tells us *how* well Kiran did in the examination. The adverb *very*, therefore, qualifies the adverb *well*.

In *(e)*, the adverb *pretty* tells us *how* easily Ayan won his match. The adverb *pretty*, therefore, qualifies the adverb *easily*.

> When an adverb is used in this way to qualify another adverb, it is also known as an adverb of degree.

3. Adverbs of degree can also be used to qualify verbs:

*(f) He really **liked** the song.*	(*How much* did he like the song?)
*(g) Sidra almost **fainted** at the news.*	(*To what extent* did Sidra faint?)
*(h) We agreed with him **completely**.*	(*To what extent* did we agree with him?)

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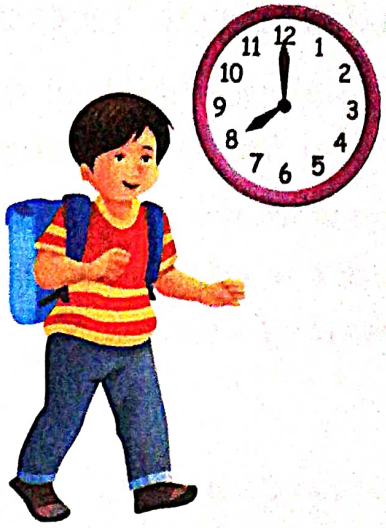
Do not confuse an emphasising adjective with an adverb of degree. An emphasising adjective qualifies a noun, whereas an adverb of degree qualifies a verb, an adjective, or another adverb.

A **Pick out the adverbs of degree from the following sentences:**

1. The old lady was almost blind and could hardly walk.
2. The news of her mother's illness upset Wajiha greatly.
3. 'I absolutely hate travelling and am completely happy staying at home,' said Komal.
4. Danish is far more interested in physics than in chemistry.
5. Read the question very carefully before you start writing.
6. The sun had nearly set when we reached home.
7. Some modern trains can travel incredibly fast.
8. The judges were utterly amazed at the performance of the young painter.
9. This chair is extremely comfortable and surprisingly cheap.
10. The bitterly cold winds have killed all the flowers.
11. The road was too narrow for a car.
12. He was so frightened that he did not know what to do.

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Adverbs of Frequency



Look at these adverbs:

(i) Wajih <u>always</u> ***comes*** *late to school.*

(j) Hafiz <u>often</u> ***comes*** *late to school.*

(k) Salman <u>sometimes</u> ***comes*** *late to school.*

(l) Wania <u>never</u> ***comes*** *late to school.*

All these adverbs—*always, often, sometimes, never*—tell us how often or frequently something is done or happens.

Adverbs which tell us how often or frequently something happens or is done are known as *adverbs of frequency*.

Do not confuse an *adverb of time* with an *adverb of frequency*. An adverb of time answers the question: *when?* An adverb of frequency answers the question: *how often?*

B **Pick out the adverbs of time and adverbs of frequency from the following sentences:**

1. 'You must exercise daily to keep fit,' says our PT teacher.
2. Rohma is never happy and she continuously complains about others.
3. 'Never say die' really means 'always hope for the best'.
4. Sometimes it is better to keep quiet and listen to what others have to say.
5. People rarely listen to the radio nowadays.
6. Our club is very active and we play in various tournaments regularly.
7. The guards have been repeatedly told to lock the doors and close the windows when nobody is at home.
8. Have you ever heard such a story before?
9. We have music classes twice a week.
10. My father usually goes for a walk in the park.



Adverbs of Negation

(m) *Asad* ***could*** *not* ***sit*** *for the examination as he was ill.*

(n) *John* ***is*** *not* ***feeling*** *well and wants to go home.*

The word *not* has been used to form the negative of the verb *(could) sit* and *is feeling*. Such a word, like *not*, that is used to form the negative of a verb is known as an ***adverb of negation***.

Interrogative Adverbs

Adverbs which are used to ask *questions* are called *interrogative adverbs*.

(o) *Why have you not done your work?*
(*Why* in this question means *for what reason* (something was not done). It is, therefore, considered to be an adverb of *cause* or *reason*.

(p) *When did Jane come home last night?*
(Similarly, in this question *When* means *at what time*. It is, therefore, acting like an adverb of *time*.)

(q) *Where did the battle take place?*
(*Where = at what place*—adverb of *place*)

(r) *How did the thief manage to escape?*
(*How = in what way*—adverb of *manner*)

(Please also see Chapter 17, pp. 88–94)

Note:

1. *How* can be used with other *adverbs*:
   (s) *How well did Ghani sing?*
   (t) *How hard has Badar studied?*
   (u) *How soon can you finish the work?*
2. *How* can be used with *adjectives*:
   (v) *How tall is that building?*
   (w) *How big is the city?*
   (x) *How ill is the patient?*



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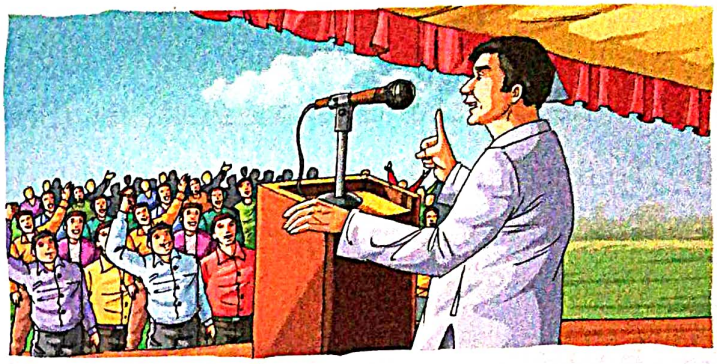
3. *How* can be used with *much* and *many*:

(y) *How <u>much</u> sugar have you put into the tea?*

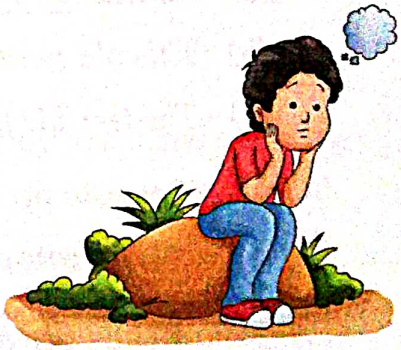
(z) *How <u>many</u> books have you read this month?*

C **Fill in the blanks with suitable interrogative adverbs:**

1. ..... did you not report the accident to the police?
2. ..... do you think you will finish reading this book?
3. ..... hard is it raining now?
4. 'Mother, ... are my socks?' asked Wania.



5. ..... many people turned up to listen to the minister's speech?
6. ..... do some tigers become maneaters?
7. ..... much have you paid for these fancy shoes?
8. ..... did Akbar go to the marketplace?
9. ..... high is Mt Everest?
10. ..... can we meet and go for a swim?
11. ..... did he go after school yesterday?
12. ..... will the shops open in the morning?
13. ..... many questions could you answer correctly?
14. ..... are you looking so sad on such a bright morning?
15. ..... did the thief hide what he had stolen?





3 Transitive and Intransitive Verbs

Revision

A. You know that a sentence can be divided into two parts:
(i) the *subject* and (ii) the *predicate*. (See Book 3, Chapter 10)

B. To find the subject of a verb, we ask the question: *who* or *what* + the predicate? The answer to that question tells us who or what the subject is. (See Book 4, Chapter 9, pp. 37–42)

C. You have also been told that we shall use the word *subject* to refer to the *simple subject*, *subject word*, or *subject words*.

D. The predicate must contain a finite verb. It may consist of a finite verb only.
Boys play. (Subject: *Boys* | Predicate: *play*)
Boys are playing football. (Subject: *Boys* | Predicate: *are playing football.*)

E. The predicate often consists of a finite verb and other words.

Subjects and Verbs



1. Look at the following examples:
   (a) *Kanwal wrote an essay.*
   (b) *This old man sells flowers.*
   (c) *The terrible flood will destroy all the crop.*

(a) *Who* + wrote an essay (predicate)? Ans: *Kanwal*
Kanwal, therefore, is the subject of the verb *wrote*.

(b) *Who* + sells flowers (predicate)? Ans: *(This old) man*
Therefore, the subject of the verb *sells* is *man*.

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(c) *What* + will destroy all the crop (predicate)? Ans: *(The terrible) flood.*
So, *flood* is the subject of the verb *will destroy.*

If you look at sentences *(a), (b),* and *(c)* carefully, you will notice that in each of them the subject itself *did, does,* or *will do* something.

In *(a),* the verb *wrote* tells us what Kanwal did.

In *(b),* the verb *sells* tells us what this old man does.

In *(c),* the verb *will destroy* tells us what the flood will do.

So, the person or thing which *did, does,* or *will do* something is the subject of the verb. In other words, it is the subject which *acts.*

2. Now, look at the same sentences written in a different way:

(d) *The essay was written by Kanwal.*
(e) *Flowers are sold by this old man.*
(f) *All the crop will be destroyed by the terrible flood.*

Again, to find the subject, we ask:

(d) *What* + was written by Kanwal? Ans. *(The) essay.*
So, *essay* is the subject of the verb *was written.*

(e) *What* + are sold by this old man? Ans. *Flowers.*
Flowers, therefore, is the subject of the verb *are sold.*

(f) *What* + will be destroyed by the flood? Ans. *(All the) crop.*
So, *crop* is the subject of the verb *will be destroyed.*

Can you tell the difference between sentences *(a), (b), (c)* and sentences *(d), (e), (f)*?

In *(d),* the subject—*essay*—did not do anything.

In *(e),* the subject—*flowers*—does not do anything.

In *(f),* the subject—*crops*—will not do anything.

These subjects *do not act*—something is *done to* them, or they are *acted upon* by somebody or something else.

You must, therefore, remember that just as verbs may be used to tell us what some persons or things *do,* they may also be used to tell us what *is done to* some persons or things.

3. A verb may not refer to an action—it may simply tell us what a person or thing *is*:



(g) *The rose is red.*

(h) *London is a big city.*

(i) *Kaunain is very lazy.*

Transitive Verbs

When the subject of a verb acts and the action *affects* another person or thing, that is, somebody or something different and separate from the subject, that person or thing is called the ***object*** of the verb. In other words, the action *starts from* the subject and *ends with* the object:

action (verb)

subject → → → → → → → → → → → → **object**

(j) *Farmers till the soil.*

(k) *Jack kicked the football.*

(l) *Father will clean the table.*

In *(j)*, the farmers' action—*tilling*—affects the *soil*—a thing *different and separate* from the farmers themselves. We can also say that the action of *tilling* passes from the farmers to the *soil*. So, *soil* is the object of the verb *till*.

Similarly in *(k)*, Jack's action of *kicking* affected something *separate and different* from Jack himself—*football*. So, *football* is the object of the verb *kicked*.

In *(l)*, Father's action of *cleaning* will affect a thing that is *separate and different* from Father himself—the *table*. So, *table* is the object of the verb *will clean*.

A verb which has an object is known as a transitive verb.

To find out whether a verb has an object, we ask the question *what* or *whom* after the verb:

Farmers till *what/whom?* Ans: *soil*

Jack kicked *what/whom?* Ans: *football*

Father will clean *what/whom?* Ans: *table*

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So, *soil, football, table* are objects of the verbs *till, kicked, will clean.*

Here are some more examples:

(m) Shazia ate an apple.	*ate* what/whom?	Ans: *apple*
(n) He drives a car.	*drives* what/whom	Ans: *car*
(o) I shall sing a song.	*shall sing* what/whom	Ans: *song*

So, *apple, car, song* are objects of the verbs *ate, drives, shall sing.*

It is very important to remember that, as in all the above examples, the object has to be somebody or something different from the subject itself.

Secondly, as in the case of the subject, the object may have other words qualifying it, like *the* in *(j), (k), (l)* or *a/an* as in *(m), (n), (o)*. We usually use the word *object,* to refer to the *object-word* or *object-words,* not to these qualifying words. It must be remembered, however, that the object may in many cases consist of words which cannot be separated from one another, that is, they act as a single unit.
(See Chapters 9 and 10.)

Intransitive Verbs

Often, the verb simply tells us something about the subject itself: what it *does,* what it *is,* or what it *is like*. The action described by the verb does not affect some other person or thing—it stops with the subject:

action (verb)

subject → → → → → → → → → → → → **subject**

(p) The dog barked.

(q) Birds fly.

(r) John will play.



In *(p),* the verb *barked* simply tells us something about the *dog,* the subject itself. It does not tell us how the subject's action affected some other person or thing. The verb *barked,* therefore, has no object.

Similarly in *(q),* we are told something about the subject itself. The action of *flying* does not pass from *Birds* to some other thing or person. The verb *fly,* therefore, has no object.

In *(r)*, the verb *will play* does not affect any person or thing other than the subject itself: the action of *play* stops with *John*, the subject. So, the verb *will play* has no object.

> A verb, which does not have an object, is known as an intransitive verb.

Now, look at these examples:

(s) The man looks ill.

(t) The journey will be difficult.

(u) Javed became a doctor.



In each case, if we ask the question *what* after the verb, we seem to get an answer:

The man looks *what*?	Ans: *ill*
The journey will be *what*?	Ans: *difficult*
Javed became *what*?	Ans: *a doctor*

But, if we look at the answers carefully, we find that each of them tells us something about the subject itself and does not refer to somebody or something that is different and separate from the subject. So, *ill, difficult, doctor* are not really objects. As they help the verbs to complete what they say about the subjects, they are called *complements*.

All these verbs—*looks, will be, became*—are, therefore, intransitive.

In order to find out whether a verb has an object or not, we have to do two things:

First, we ask the question *what* or *whom* after the verb.

- If we do not get an answer, we can straightaway say that the verb is intransitive.
- If we get an answer, we have to look closely at the answer to see whether (i) it tells us something about the *subject itself*, or (ii) it refers to *somebody or something that is different and separate from the subject*.

  If it tells us something about the subject itself, it is not an object.

  If it refers to somebody or something that is separate or different from the subject, it is an object.

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Note that when a verb tells us that something is being done to a person or thing, the verb cannot have an object, for the simple reason that the subject *does not act*:

(v) Our ***meals*** *are cooked by Mother.*

(w) The ***child*** *was bitten by a snake.*

(x) The ***car*** *will be driven by Karim.*

In these sentences, the subjects are not *doers*—they *do not do, have not done,* or *will not do* anything. On the contrary, something is being done to them.

action

subject ← ← ← ← ← ← ← ← ← ← ← ← **verb**

If the subject does not act, its action cannot affect anybody or anything directly. So, the verb cannot have an object. Therefore, in sentences like *(v)*, *(w)*, and *(x)*, the verbs—*are cooked, was bitten,* or *will be driven*—cannot have an object.

A **Pick out the verbs from the following sentences and say whether they are transitive or intransitive. Point out the subject of each verb and the object of a transitive verb.**



1. Javeria was sleeping soundly.
2. Maria loves flowers.
3. He has written many poems on spring.
4. Birds have built their nests in that tree.
5. Sunflowers are yellow in colour.
6. Rehan has put your books on the table.
7. These dishes have been cooked by my sister.
8. We shall never forget your kindness.
9. Rehana purchased some vegetables from the market.
10. Which chapters has your new teacher taught you?
11. The blue sea sparkled in the sun.
12. The match was won easily by our team.
13. Why have you not polished your shoes?
14. The snake slid into a hole.
15. A speech was delivered by our Principal on Independence Day.

Direct and Indirect Objects



Some transitive verbs can take two objects: a *direct object* and an *indirect object*.

(y) *The students gave their teacher some flowers.*

(z) *Kitty wrote Reema a letter.*

(aa) *A library lends people books.*

(ab) *The explorer gave the zoo a rare bird that he had caught.*

(y) The students gave *what?* Ans: *flowers*
The students gave *whom?* Ans: *teacher*

The verb *gave,* therefore, has two objects: *flowers* and *teacher.*

The answer to *what* gives us the direct object: *flowers.*

The answer to *whom* gives us the indirect object: *teacher.*

Or, in other words, the *thing* that is given—*flowers*—is called the direct object.

The *person* to whom it is given—*teacher*—is called the indirect object.

(z) Kitty wrote *what?* Ans: *letter*—direct object
Kitty wrote *whom* a letter? Ans: *Reema*—indirect object

Here also, the direct object is the *thing* written—letter.

The indirect object is the *person* to whom it was written—Reema.

(aa) A library lends *what?* Ans: *books*—direct object
A library lends books to *whom?* Ans: *people*—indirect object

Note again that the direct object is the *thing* lent—*books*—and the indirect object is *people*—the *persons*—to whom they are lent.

The direct object is usually a non-living thing. The indirect object is usually a person, animal, or living thing. However, there can be exceptions:

(ab) *The explorer gave the zoo a rare bird that he had caught.*

Here, *bird,* a living thing, is the direct object, and *zoo,* a non-living thing, the indirect object.

Remember that when a verb has only one object, the terms *direct object* and *indirect object* are not used—we simply call that one object, the *object.*

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B **Pick out the verbs from the following sentences. Point out (a) their subjects and (b) objects, if any. In the case of transitive verbs with more than one object, mention which are direct and which indirect objects.**

1. The Fairy Queen gave the princess two gifts.
2. The gardener has planted many flowering bushes.
3. Some of the flowers in the pots were red and violet.
4. The police asked the guards many questions about the robbery.
5. Grandma told us a frightening story of ghosts and demons.
6. The hive was full of honey.
7. The rooms have been decorated for the party tonight.
8. All the boys seemed happy and cheerful.
9. We shall come back home before evening.
10. Do not give your dog soft bones.
11. Who can count all the stars in the sky?
12. My friends gave me a box of chocolates on my birthday.
13. The weather here has now become very pleasant.
14. Rohma cooked us a delicious meal.
15. This picture has been painted by Meena.
16. The poet gave his poem a long title.
17. Soon after the earthquake, the villagers rebuilt the entire village.
18. Please give me a cup of coffee.
19. We were taught English grammar by our father.
20. Our mother taught us Applied Physics.





4 Prefixes and Suffixes

One of the most common ways in which new words are formed in English is by using *prefixes* or *suffixes*.

> A prefix is a letter or group of letters added to the *beginning* of a word to form a new word, the meaning of which is usually different in some way from that of the original word.

Prefixes

To the word *man*, we add the prefix *super-* (= more/better than) to form a new word *superman*. The new word *superman* means 'a man who is unusually strong or intelligent, or who can do something extremely well'.

> Latin:
> *pre* (= before) + *fix* (= to attach)

Similarly, the prefix *bi-* means *two*. We add this prefix to the word *cycle* (= something which goes round; a wheel) to get a new word *bicycle* (= a vehicle with two wheels).

In Book 3, you have learnt the use of some prefixes to form *opposites* or *antonyms* of certain words:

dis- + *like* = *dislike*

im- + *possible* = *impossible*

in- + *sane* = *insane*

un- + *holy* = *unholy*

Three other prefixes which are often used to form antonyms are *il(l)-*, *ir-*, and *non-*:

il- + *legal* = *illegal*

il- + *literate* = *illiterate*

ill- + *fitting* = *ill-fitting*

ill- + *treat* = *ill-treat*

ir- + *regular* = *irregular*

ir- + *responsible* = *irresponsible*

non- + *stop* = *non-stop*

non- + *violent* = *non-violent*

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Note: Usually the prefix and the word to which it is added are written together as one word: *dislike, illegal, irresponsible*. However, in some cases, a hyphen is used to separate the prefix from the word to which it is added: *non-cooperation*.

A **Fill in the blanks with words formed by adding prefixes to the words given in brackets:**

1. Susan ..... her suitcase and took out her clothes. (packed)
2. He was so weak that it was ..... for him to go to work. (possible)
3. Some people think 13 is an ..... number. (lucky)
4. The cooking oil was tested and found to be ..... . (pure)
5. We usually refer to a ..... thing as 'it'. (living)
6. Salim was so nervous that he answered all the questions ..... . (correctly)
7. He lost his way and was ..... to reach the station in time. (able)
8. The king dismissed all the ministers who were ..... to him. (loyal)
9. It is always ..... to do anything in a hurry. (wise)
10. He ate so many ..... apples that he fell ill. (ripe)
11. Nayab always ..... with whatever anybody else says. (agrees)
12. You must not ..... your parents. (obey)
13. He ..... the door and let the dog out. (locked)
14. He is a ..... man and has cheated many people. (honest)

There are many other prefixes that we use every day, like:

inter-: *international, interclass*

mini-: *minibus; miniseries*

mal- (improper): *malpractice, malnutrition*

mid-: *midway, midnight*

re- (again): *replay, renew*
sub- (below/ less than): *subcommittee, subcontinent, subdivision*
super-: *superfine, superglue, supernatural*
under-: *underground, underhand, underclothes*
ultra- (beyond): *ultraviolet*

Suffixes

A suffix is a letter or group of letters added to the *end* of a word to form a new word. The meaning of the new word is usually different from that of the original word.

We use suffixes for many purposes:

1. To form plurals of nouns by adding *-s, -es, -en* to the singulars
2. To change the base forms of verbs by adding *-s, -es, -d, -ed, -t, -ing, -en*, etc. to form various tenses
3. To form adverbs by adding *-ly* to adjectives

suf- from Latin
sub (= immediately after) + *fix* (= to attach)

Let us now look at some commonly used suffixes:

(a) *-er: teach + -er = teacher* *work + -er = worker* *read + -er = reader*

(i) In the case of words ending in *e*, only *–r* needs to be added:
sure + -er = surer *pure + -er = purer*

(ii) In the case of words ending in *y*, the *y* has to be dropped and *-ier* added:
dry +-er = drier *carry + -er = carrier*

(b) *-ful: help + -ful = helpful* *care + -ful = careful*

(c) *-less: help + -less = helpless* *care + -less = careless*

(d) *-ness: kind + -ness = kindness* *good + -ness = goodness*

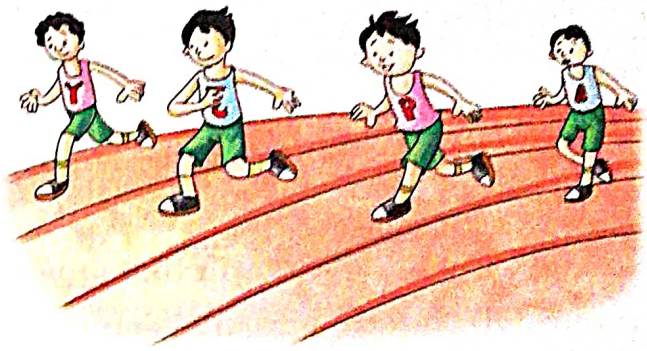
(e) *-ship: friend + -ship = friendship* *scholar + -ship = scholarship*

(f) *-dom: free + -dom = freedom* *king + -dom = kingdom*

(g) *-ment: arrange + -ment = arrangement* *merry + -ment = merriment*

B **Fill in the blanks with words formed by adding suffixes to the words given in brackets:**

1. Socrates was a famous philosopher and ..... . (think)
2. The fire burnt the whole town down and made many people ..... . (home)
3. John can run ..... than any boy in this school. (fast)
4. Many Pakistanis have died fighting for the ..... of their country. (free)



5. Seeing the ..... faces of the children in the morning made the ..... happy. (cheer, teach)
6. The ..... of the great king was divided into smaller regions, each ruled by a governor. (king)
7. The sky is ..... , and it promises to be a bright and sunny day. (cloud)
8. 'You must be ..... when you cross a street,' warned Ali. (care)
9. The ..... of the universe fills us with wonder. (vast)
10. The mosquito is a ..... of many diseases. (carry)



11. Some snakes are quite ..... . (harm)
12. A magic show had been arranged for the ..... of the children. (amuse)
13. The judge was ..... and let the prisoner go with a severe warning. (mercy)
14. The ..... fell from the horse and hurt himself. (ride)
15. The lack of water causes a lot of ..... to the farmers of this region. (hard)



5 Reflexive Pronouns

Revision

In Book 4, you have learnt that *pronouns* are words that are often used in place of nouns which have already been mentioned or are already known. You have also looked at one class of pronouns—*personal pronouns* like *I, you, he, she, it,* and their different forms.

Reflexive Pronouns

We shall now look at another group of pronouns that are formed by adding the suffix *-self* (singular) or *-selves* (plural) to some of the different forms of the personal pronouns. These pronouns are known as ***reflexive pronouns***.

A table of the different forms of these pronouns is given below:

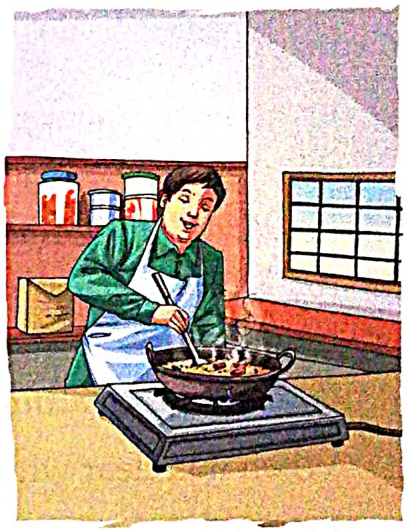
Person	Gender and Number	Form of the Reflexive Pronoun
First person	All genders; singular	*myself*
	All genders; plural	*ourselves*
Second person	All genders; singular	*yourself*
	All genders; plural	*yourselves*
Third person	Masculine; singular	*himself*
	Feminine; singular	*herself*
	Common; singular	*himself/herself/itself* (as applicable)
	Neuter; singular	*itself*
	All genders; plural	*themselves*

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Note that though in the case of the second person personal pronoun, the same form *you* is used to refer to one or more than one person, in the case of the second person reflexive pronoun, *yourself* is the singular form and *yourselves* the plural form.

Uses of Reflexive Pronouns

1. Reflexive pronouns are used for emphasis.
   When a reflexive pronoun is used for emphasis, it is also known as an ***emphatic*** or ***emphasising pronoun***.



   (a) *Badar cooked all the dishes himself.*
   (b) *We ourselves saw a tiger fighting with an elephant.*
   (c) *Anas went to Lahore himself.*

   In *(a)*, the fact that *Badar*, and not somebody else, cooked the dishes is emphasised.

   In *(b)*, the fact that *we* saw something with our *own* eyes is emphasised: it is not that we are merely reporting what we have heard from somebody or what somebody else saw.

   Though the reflexive pronoun used for emphasis is usually placed after the subject, it can be placed, as in *(a)*, after the object of a transitive verb or, as in *(c)*, after an intransitive verb + preposition + noun (object of a preposition: *Lahore* is the object of the preposition *to*).

   Note that as used in *(a)*, *(b)*, and *(c)*, the reflexive pronouns can be omitted without changing the meaning of the sentences.

   When a reflexive pronoun is used to emphasise a noun other than the subject, it is placed immediately after that noun.

   (d) *Alice met the Queen herself.*

   The sentence emphasises the fact that Alice met the Queen and not somebody else. So, *herself* comes immediately after *Queen*.

2. Reflexive pronouns are also used to emphasise that somebody does, did, or will do something alone, or without any help or interference from anyone else.

Note the use of the preposition *by* in the following examples:

(e) The old man lived in that house all ***by*** *himself.* (= alone)

(f) I solved the puzzle ***by*** *myself.* (= without the help of anybody else)

(g) The little girl was carrying the heavy box all ***by*** *herself.* (=without any help)

3. Reflexive pronouns are used after verbs with prepositions to make it clear which person or thing we are talking about:

(h) Raheel is angry ***with*** *himself. (= Raheel)*

(i) Raheel is angry ***with*** *him. (= somebody other than Raheel)*

(j) Ramiz was talking ***to*** *him. (= somebody other than Ramiz)*

(k) Ramiz was talking ***to*** *himself. (= Ramiz)*

When it is clear which person we are talking about, a reflexive pronoun is *not* used.

(l) Hotels do not permit guests to keep their pets with them in their rooms.

Note that we do not use *themselves* here, for it is clear that *them* cannot refer to anybody else but the *guests* themselves.

4. Reflexive pronouns are not usually used in the case of actions that people normally do to themselves, like washing, dressing, etc.

We do not usually say: *I washed and dressed myself.*

We say: *I washed and dressed.*

However, if somebody does something that he/she/it is not normally expected to do, the reflexive may be used to express surprise or some such feeling.

(m) We saw that the ***child*** *could bathe and dress itself.*

Normally, a child is bathed and dressed by somebody else. The use of the reflexive *itself* expresses surprise that the child could do all this without anybody's help.

(n) The ***dog*** *itself opened the door and chased the postman down the road!*

Opening a door is a difficult thing for a dog to do, but this dog did it!

Obviously, the speaker, as well as the postman, was surprised.

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5. Reflexive pronouns are used when the object, direct or indirect, of a verb is the same person or thing as the subject of the verb:



(o) *The captain blamed himself for losing the match.*

(p) *You must control yourself and stop shouting at others.*

(q) *Rohma bought herself a new dress for the festival.*

In *(o)*, the subject *captain* did something to *himself.* The action denoted by the verb—*blamed*—affected the subject himself. So, *himself* is the object of the verb *blamed*.

Similarly in *(p)*, the subject and the object refer to the same person: *yourself* is the object of the verb *control*.

In *(q)*, we have two objects:

Q: Rohma bought *what*? A: *(a new) dress*

Q: Rohma bought *whom* a dress? A: *herself*

So, the verb *bought* has two objects: (i) *dress* (direct object) and (ii) *herself* (indirect object).

In Chapter 4, you were told that the object, *direct* or *indirect*, of a verb must refer to a person or thing that is different from the subject itself. We now find that in some cases, the object and subject can be the same person or thing. This is, therefore, an exception to the rule mentioned. For this reason, when a verb takes a reflexive pronoun as its object, we say that the verb has been used *reflexively*, rather than saying that it is a *transitive* verb, and we call the object a *reflexive object*.

Note that a reflexive pronoun is not used when the subject and object are different persons or things. This is a common error. Avoid it.

We do not say:	*John helped myself.*	✗
We say:	*John helped me.*	✓
We do not say:	*I shall write a letter to yourself.*	✗
We say:	*I shall write a letter to you.*	✓

Fill in the blanks with appropriate reflexive pronouns:

1. Uncle Podger always blamed others, but never ..... for the mistakes he made.
2. Dania liked the room ....., but not the furniture in it.
3. The girl could not control ..... and burst out laughing.
4. A robot can do many things by ..... .
5. The dog saw ..... in the mirror and started barking.
6. Danish forced ..... to swallow the bitter medicine.
7. The brother was turned into a bird and the seven beautiful sisters were ..... turned into seven stars.



8. The patient tried to get out of his bed by ..... and fell down.
9. John was afraid to spend the night in the empty house all by ..... .
10. The animals saved ..... from the fire by jumping into the river.
11. The man said that he ..... had seen the tiger going into the cave.
12. It is said that God helps those who help ..... .
13. 'You must learn to behave .....,' the Principal told Umaima.
14. We have never met Mr Khan ....., but we would like to give him the letter ..... .
15. The guests were requested to help ..... to the food placed on the table.



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Checkpoint 1

Let's Revise...
- Adjectives
- Adverbs
- Punctuation

A **Fill in the blanks with the appropriate adjectives from the table and indicate their types. One has been done for you.** (5)

a lot of	this	very	dangerous	which	narrow

1. ....*Which*.... book were you reading last week? Interrogative adjective.
2. The song he produced was ..... melodic.
3. There is ..... water in this lake.
4. On either side of the road, there was a ..... lane.
5. Is ..... coat yours?
6. Huma warned them about the ..... turn at the end of the road.

B **Pick out the adverbs from the sentences below and indicate their type. One has been done for you.** (5)

1. Because of the heavy rains, there was <u>hardly</u> any visibility on the highway. Adverb of degree .....
2. This sauce is delicious! How did you make it?
3. We go out for dinner weekly.
4. I sometimes drink lemonade with my lunch on hot days.
5. He said that he did incredibly well on the test.
6. Breathing a sigh of relief, Asna tearfully thanked the board of directors.

C **Punctuate the following sentences using full stops, question marks, quotation marks, commas, and capital letters.** (5)

1. taha asked mrs haris to lend him some salt for his mother
2. i will be buying some butter brown sugar eggs and flour to bake the cookies
3. are you coming to the school fair this year asked Warisha
4. she has an appointment with dr mehreen at s k hospital tomorrow
5. he neatly packed his towel shirt shorts and tennis racket into his gym bag

Teacher's Note: If the class scores less than 50% marks on average, the teacher should reinforce topics that most students struggled with. Alternatively, students who demonstrate better understanding of the concepts can aid their peers in a collaborative learning environment.

Total ____ 15



6 Participles and Gerunds

Present Participles

You have seen many examples of the *-ing* forms of verbs being used as adjectives:

(a) *The setting sun painted the sky red.*

(b) *This book contains some amazing facts.*

In *(a)*, *setting* qualifies the noun *sun*. (verb *set* + *-ing*)

In *(b)*, *amazing* qualifies the noun *facts*. (verb *amaze* + *-ing*)

> Such adjectives formed from verbs with the help of the suffix *-ing* are usually called present participles.

However, we find that:

1. (i) The meaning of an *-ing* adjective may be different from the usual meaning of the verb from which it has been formed, like:

(c) *fetching clothes* (= attractive)

(d) *revolting smell* (= extremely unpleasant)

(e) *haunting music* (= unforgettable)

(Find out from a dictionary what the verbs *fetch*, *revolt*, and *haunt* mean.)

(ii) Some *-ing* adjectives are used in spoken English only to express disapproval, annoyance, anger, etc. like:

(f) *blooming mistake* (used to express anger or annoyance)

(g) *raving lunatic* (= total)

(h) *blithering idiot* (= complete; utter)

(Find out from a dictionary what the verbs *bloom*, *rave*, and *blither* mean.)

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2. Many *-ing* adjectives do not have any corresponding verbs because they have been formed from verbs + a prefix:

   (i) *outstanding success* (*out-* + stand + *-ing*; = exceptionally good; remarkable)
   There is no corresponding verb *outstand*.

   (j) *ongoing project* (*on-* + go + *-ing*; = continuing)
   There is no corresponding verb *ongo*.

   (k) *forthcoming event* (*forth-* + come + *-ing*; = about to happen)
   There is no corresponding verb *forthcome*.

3. Some adjectives ending in *-ing* do not have any corresponding verbs:

   (l) *cunning animal* (= selfishly clever or crafty)

   (m) *balding man* (= becoming bald)

   (n) *appetising food* (= making one feel hungry or thirsty)

There is no verb like *cun*, *bald*, or *appetise*. Therefore, to avoid confusion, some grammarians use the name *-ing adjective* to refer to all adjectives ending in *-ing*. Such adjectives may be present participles, or they may be related to verbs, or they may not have any corresponding verbs at all.

Warning: Remember that the *-ing* form of a verb is also used to form the continuous tenses. However, in such cases, helping verbs have to be used with the *-ing* forms:

He is running. *He was running.* *He will be running.*
She is singing. *She was singing.* *She will be singing.*

Past Participles

The *past participle* form of a verb may end in *-d*, *-ed*, *-en*, *-n*, or *-t*. This form of a verb may also be used as an adjective:

(o) *The buried treasure was found by some children.*

(p) *His clothes were dirty and torn.*

(q) *The lost child was soon found and returned to its mother.*



In *(o)*, *buried* qualifies the noun *treasure*.
It is the past participle form of the verb *bury*.
In *(p)*, *torn* qualifies the noun *clothes*.
It is the past participle form of the verb *tear*.
In *(q)*, *lost* qualifies the noun *child*.
It is the past participle form of the verb *lose*.



Remember that the past participle forms of many verbs, including the regular verbs, are the same as their past tense forms. Compare the following sentences with sentences *(o)* and *(p)* given above:

(r) The Greeks sometimes buried their dead. (past tense of bury)

(s) The travellers lost their way in the forest. (past tense of lose)

Secondly, the past participle form is also used with other helping verbs to form the perfect tenses:

(t) She has lost all her books. (present perfect: *has* + *lost*)

(u) The child had torn its new dress. (past perfect: *had* + *torn*)

So, to avoid confusion, when the past participle form of a verb is used as an adjective, some grammarians call it an *-ed adjective.*

What you have to remember is that *-ed* adjectives are adjectives, including those formed from verbs, that end in *-d, -ed, -en, -n,* or *-t.*

1. The meaning of an *-ed* adjective may be a little different from the usual meaning of the corresponding verb:
   (i) ***noted** writer* (= famous; usual meaning of the verb *note* = to notice)
   (ii) ***animated** discussion* (= lively; usual meaning of the verb *animate* = bring to life)
2. The *-ed* adjective may not have a corresponding verb at all:
   (i) ***armoured** car* (noun *armour* + *-ed*; = protected by metal covers)
   (ii) ***wooded** area* (noun *wood* + *-ed*; = covered with trees)
   (iii) ***hooded** snake* (noun *hood* + *-ed*; = having a hood)
   (iv) ***beloved** leader* (no corresponding verb *belove*)
   (v) ***cold-blooded** killer* (*cold* + noun *blood* + *-ed*; = cruel, heartless)
   (vi) ***warm-hearted** person* (*warm* + noun *heart* + *-ed*; = kind, friendly)

Remember:

- The name *-ed adjective* is used to refer to all adjectives that are formed with the help of *-d, -ed, -en, -n,* or *-t,* and some of them may not be related to any verb or may not have any corresponding verb at all.
- Though the *-d, -ed, -en, -n,* or *-t* form of a verb, used as an adjective, is often called a *past participle,* we shall always call it an *-ed adjective.*
- The past participle form is also used to form the perfect tenses.

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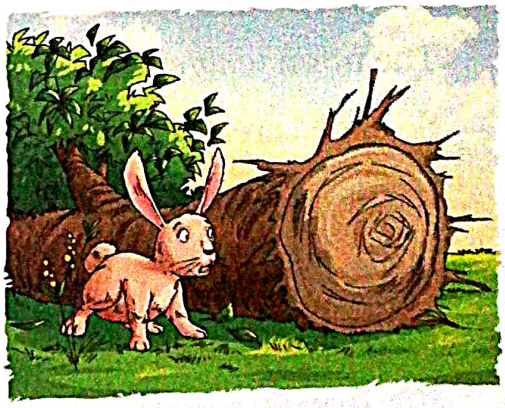
- The past tense form of a verb may be the same as its past participle form. Compare examples *(o)* and *(r)*, and *(q)* and *(s)*.

Warning: It is important, therefore, to find out how the *-d, -ed, -en, -n,* or *-t* form of a verb has been used in a sentence, clause, or phrase.

- If it has been used on its own, it is the simple past tense form of a verb:
  (v) A high wall protected the city from its enemies. (past tense of *protect*)
- If it has been used as an adjective, it is an *-ed* adjective:
  (w) You cannot enter a protected area without permission.
  (*-ed* adjective qualifying the noun *area*)
- If it has been used with a helping verb, it is the past participle form of the verb concerned:
  (x) This wall has protected the city for many years from its enemies.
  (present perfect tense of *protect*—*has* + past participle of *protect*)

A **State whether the underlined words have been used as -ing adjectives, -ed adjectives, or verbs. Point out the nouns the adjectives qualify. Name the tenses of the verbs.**

1. We distributed the money donated by Rana among the poor.
2. A divided nation cannot defend itself against an enemy.
3. The cunning fox was trying to escape with the chicken it had stolen.
4. He told us not to go near the haunted house.
5. Molten lava poured out of the erupting volcano.
6. There was a blustering wind and the candles, lit by us, flickered.
7. The newly constructed bungalow looked as beautiful as a painted picture.
8. The frightened rabbit hid behind a fallen tree.
9. Please pick up the torn pieces of paper and find out who has thrown them all over the floor.
10. Danish opened the closed door and saw a horrifying sight.



11. The injured child was taken to the hospital.
12. The web spun by the spider was glistening in the sunlight.
13. The stories narrated by the traveller amazed us.
14. The menacing clouds were blown away by the gusty wind.
15. The enchanting music stayed with us long after it was heard no more.

Use of *-ing* and *-ed* Adjectives

1. An *-ing* adjective may take an object:

   (y) What is the name of the animal chasing the deer?

   (z) The man, carrying an umbrella, is the manager of a bank.

   (aa) The lady, teaching the girls to paint, is herself a famous painter.

   In *(y)*, *chasing* is used with two other words—*the deer*—to qualify the noun *animal*.

   (Q: Which *animal*? Ans: The *animal* chasing a deer)

   However, the *-ing* adjective *chasing* has an object: *deer*.

   (Q: Chasing *what/whom*? Ans: *deer*)

   Note that the noun *deer* is qualified by the definite article *the*.

   So, *animal* is really qualified by *chasing* + (*the* + *deer*).

   In *(z)*, *carrying an umbrella* qualifies the noun *man*.

   As in *(y)*, the *-ing* adjective *carrying* has an object: *umbrella*.

   (Q: Carrying *what*? Ans: *umbrella*)

   The noun *umbrella* is qualified by the indefinite article *an*.

   So, *man* is really qualified by *carrying* + (*an* + *umbrella*).

   In *(aa)*, the words *teaching the girls* qualify the noun *lady*.

   Here, the *-ing* adjective *teaching* has two objects: *girls, music*.

   [Q: Teaching *what*? Ans: *music* (direct object)]

   [Q: Teaching *whom*? Ans: *girls* (indirect object)]

   Again, we find that one of the objects *girls* is qualified by the definite article *the*.

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Such adjectives are also known as *verbal* or *participial adjectives*, for they act both as adjectives in qualifying nouns, and as verbs in taking objects.

When an *-ing* adjective + its object + the words qualifying the object—*the* in *(y)*, *an* in *(z)*, *the* in *(aa)*—do not contain a finite verb and act as a single unit to qualify a noun, they are known as an *adjective phrase.*

2. Similarly, an *-ed* adjective may be used together with other words, which do not contain a finite verb, as a unit or *phrase* to qualify a noun.

   (ab) The goal, scored by the famous footballer, was disallowed by the referee.

   (ac) The famous painting, stolen during the exhibition, was never recovered.

   (ad) Hiroshima, destroyed by an atom bomb, has been rebuilt.

In *(ab)*, the words *scored by the famous footballer* qualifies the noun *goal.*

The whole unit is made up of the *-ed* adjective *scored* + *by* (a preposition) + (*the* + *famous* + *footballer*). The unit does not contain a finite verb and is, therefore, an *adjective phrase.*

Similarly, in *(ac)*, *stolen during the exhibition* qualifies the noun painting.

The unit does not contain a finite verb and is, therefore, an adjective phrase.

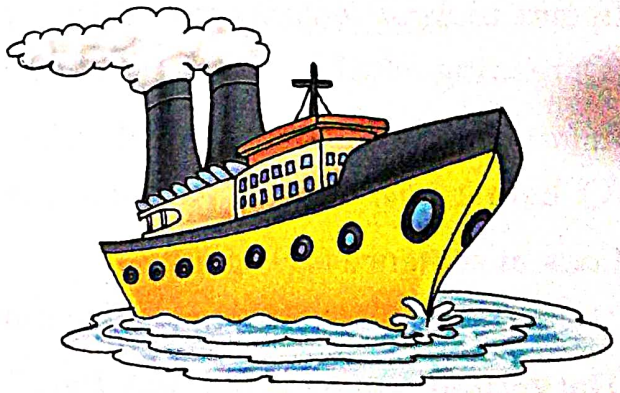
In *(ad)*, *destroyed by the atom bomb,* qualifies the noun *Hiroshima.*

It is an adjective phrase that contains the *-ed* adjective *destroyed.*

For a detailed explanation of the term *phrase,* see Chapter 8, p. 38.

B **Pick out the adjective phrases from the following sentences:**

1. The report, submitted by the police, was placed before the judge.
2. The ornaments, made of gold and silver, must be safely stored.
3. The toast, badly burnt, the tea, hastily made, were all thrown away.
4. We were thinking of staging *Macbeth,* written by Shakespeare.
5. The ship, lying in the harbour, will be sailing to England soon.



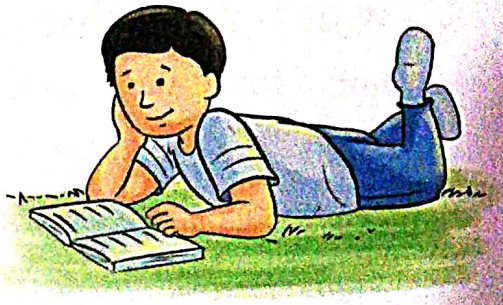
Gerunds or Verbal Nouns

The *-ing* form of a verb may also be used as a noun.

You know that only a noun, or a word or group of words acting like a noun can be the subject or object of a *verb*. Now, look at the following sentences:

(ae) *Reading is a good habit.*

(af) *I like reading.*



In *(ae)*, *Reading* is the *subject* of the verb *is*.

(Q: *What* is a good habit? Ans: *Reading*)

So, *Reading* (verb *read* + *-ing*) is acting as a noun.

Now, look at sentence *(af)*.

The finite verb in the sentence is *like* and the subject is *I*.

(Q: *Who/What* likes? Ans: *I*)

The object of the verb *like* is *reading*.

(Q: I like *what/whom*? Ans: *reading*)

So, in *(af)*, *reading* acts like a noun.

Such a noun can also be the object of a preposition:

(ag) *He is interested in reading books on history.*

(The object of the preposition *in* is *reading*.)

When the *-ing* form of a *verb* is used as a noun it is known as a ***gerund***.

A gerund is also known as a *verbal noun*, for it can take an object like a verb:

(ah) *I like reading books on history.*

(ai) *Eating junk food is not a good habit.*

In *(ah)*, *books on history* is the object of *reading*, a gerund.

(Q: reading *what*? Ans: *books on history*)

In *(ai)*, *junk food* is the object of *eating*.

(Q: Eating *what*? Ans: *junk food*)

Look at sentence *(ag)* again:

(ag) *He is interested in reading books on history.*

The gerund *reading* is not only the object of the preposition *in*, it also has an object: *books on history*.

(Q: reading *what*? Ans: *books on history*)

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C **State whether the underlined words are -ing adjectives or gerunds. Point out their objects, if any:**

1. Finding fault with other people is an irritating habit of his.
2. I like dreaming impossible dreams.
3. The speeding truck knocked the lamp post down.
4. Speaking with your mouth full is a bad habit.
5. The pilgrims, boarding the buses, will be visiting a shrine.
6. The dentist warned Shiza about eating sweets all the time.
7. Nowadays, many people choose acting as a career.
8. In the past, people were used to walking long distances and travelling was an adventure.



9. Taking photographs of wildlife has now become a passion with many people. It is much better than hunting animals.
10. Hassan loves building model aeroplanes and ships.
11. Buying and selling is what a trader does.
12. You can never solve a problem by avoiding it. Facing it squarely is much better.
13. Charles Dickens was very good at reading out his own stories.
14. Snoring is a disease that can be cured nowadays.
15. He is so fond of hearing his own voice that once he starts speaking, he does not want to stop.



7 Rikki-Tikki-Tavi



Rikki-tikki was a mongoose. His eyes and the end of his nose were pink. He could scratch himself anywhere he pleased with any leg, back or front, and he could fluff up his tail until it looked like a bottle brush. His war cry as he scuttled through the long grass was: rikk-tikk-tikki-tikki-tchk!

One day, a summer flood washed him out of the burrow where he lived and carried him down a roadside ditch. He found a little wisp of grass floating there and clung to it till he lost his senses.

When he revived, he was lying in the hot sun in the middle of a garden path. A small boy and his mother took him into the house and a big man picked him up between his finger and thumb and said that he was not dead. So they wrapped him in cotton wool and warmed him over a little fire, and he opened his eyes and sneezed.

It is the hardest thing in the world to frighten a mongoose, because he is full of curiosity.

They gave him a little piece of raw meat. Rikki-tikki liked it immensely, and when it was finished, he went out into the veranda and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better. He spent all that day roaming all over the house. And when Teddy, the small boy, went to bed, Rikki-tikki climbed

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up, too. Teddy's mother and father came in to look at their son and saw Rikki-tikki on the pillow.

'I don't like that,' said Teddy's mother.' He may bite the child.'

'He'll do no such thing,' said the boy's father.

'Teddy is safer with that little beast than if he had a bloodhound to watch over him.'

(Adapted from *Rikki-Tikki-Tavi* by Rudyard Kipling)



A **Match each word with the meaning it has in the passage:**

1. fluff	(a) walking around without any definite aim
2. scuttled	(b) a small, thin piece of something
3. burrow	(c) an open space, with a roof, on the side of a house
4. ditch	(d) a strong desire to know or learn
5. wisp	(e) to shake something to make it look larger
6. revived	(f) a large dog with a very good sense of smell
7. curiosity	(g) a hole made in the ground and used as a shelter by some animals
8. veranda	(h) regained consciousness
9. roaming	(i) ran with quick, short steps
10. bloodhound	(j) a long, narrow channel dug at the edge of a field or road, etc. to carry water away

B **Answer the following questions:**

1. Who was Rikki-tikki-tavi? Describe him.
2. How do you think Rikki-tikki got his name?
3. Where did the summer flood carry Rikki-tikki?
4. How was he treated by the family which found him?
5. Why is it hard to frighten a mongoose?
6. What did Rikki-tikki eat and how did he dry himself completely?
7. What did Teddy's mother fear?
8. What did Teddy's father think?

C **Say which of the underlined verbs are transitive and which intransitive. Point out the objects of the transitive verbs.**

1. He could fluff up his tail until it looked like a bottle brush.
2. He lost his senses.
3. He was not dead.
4. They wrapped him in cotton wool.
5. They gave him raw meat.
6. He spent the day roaming all over the house.
7. They saw Rikki-tikki on the pillow.

D **Pick out the adjectives and adverbs from the following sentences and say of what kind each is. Also mention which word each adjective or adverb qualifies.**

1. He scuttled through the long grass.
2. Rikki-tikki liked it immensely.
3. It is the hardest thing in the world to frighten a mongoose.
4. Rikki-tikki climbed up.
5. 'He'll do no such thing,' said the boy's father.

E **Pick out a reflexive pronoun from the passage. Point out the verb it is the object of and the subject of that verb.**

F **Write an essay on how curiosity once got you into trouble. Give your essay a title.**





8 Sentences, Phrases, and Clauses

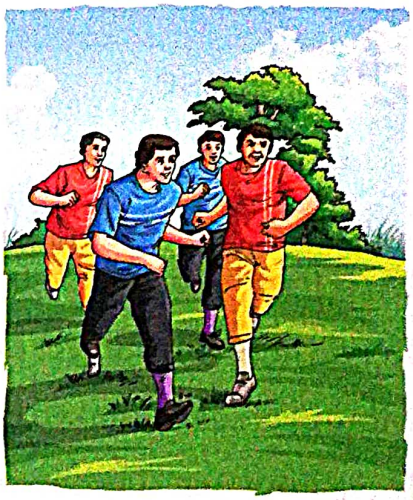
The Sentence

You know that a *sentence* is a group of words that contains *(a)* a *subject, (b)* a *predicate,* and *(c)* makes complete sense by itself, i.e. it does not depend on any other word or group of words to do so.

(See Book 3, Chapter 10; Book 4, Chapter 9)

The predicate must contain *a finite verb*, which we shall refer to simply as *verb*.

- Sometimes the subject might not be mentioned—it is understood:
  (a) Please sit down.
  (The subject *You* is understood: Q: Who is to sit down? Ans: *You*)
- The predicate may consist of only a verb:
  (b) The dog is barking.
  Subject: *The dog* Predicate: *is barking*



Now look at the following sentences:

(c) The man was carrying a bag full of money.
(d) The wedding will be held at sunset.
(e) The boys were running to the playing field.

Each of the above group of words contains a subject and a predicate:

*(c) The **man*** (subject) | *was carrying a bag full of money.* (predicate)
*(d) The **wedding*** (subject) | *will be held at sunset.* (predicate)
*(e) The **boys*** (subject) | *were running to the playing field.* (predicate)

Also, each makes complete sense by itself. So, all three are *sentences*.

Note that in the above examples:

(i) the subjects are—*man, wedding, boys;*

(ii) the verbs are—*was carrying, will be held, were running.*

The Phrase

Now look at the sentences again. They contain smaller groups or clusters of words, none of which contains a subject and a predicate:

(c) ... full of money

(d) ... at sunset

(e) ... the playing field

Moreover, none of these groups of words makes complete sense by itself; each depends on other groups of words to do so. Such a group of words is known as a *phrase*.

> A phrase is a group of words which does not contain a subject and a verb, and does not make complete sense by itself.

The Clause

(f) The man was carrying a bag.

(g) The bag was full of money.

In *(f)* there is a subject (*man*) and a predicate (*was carrying a bag*).

In *(g)* there is a subject (*bag*) and a predicate (*was full of money*).

Moreover, each makes complete sense by itself. So, each is a sentence.

If we now join these two sentences together with a conjunction, we get:

(h) The man was carrying a bag and the bag was full of money.

Since the two sentences have become parts of a larger sentence, we do not call them *sentences* any longer. We call them *clauses*.

> A clause is a group of words which contains a subject and a predicate and is *part* of a sentence.

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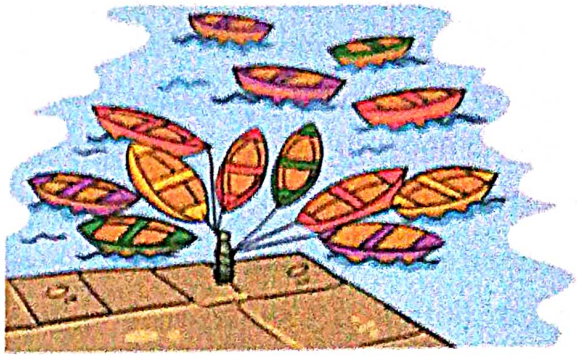
However, it is clear from the examples given that a sentence may contain *only one* clause or *more than one* clause:

(i) *Birds were flying in the sky.*

(j) *The fishing boats will return when the sun sets.*

(k) *As soon as vacation starts, we shall go on an excursion.*

In *(i)*, there is only one clause.



In *(j)*, there are two clauses:

(i) *The fishing boats will return*

(ii) *when the sun sets*

In *(k)*, there are two clauses:

(i) *As soon as vacation starts*

(ii) *we shall go on an excursion*

Phrases and Clauses



(l) *The king sat on a golden throne.*

(m) *The king sat on a throne of gold.*

(n) *The king sat on a throne which was made of gold.*

In *(l)*, *golden* is an adjective qualifying the noun *throne*.

In *(m)*, *of gold*, which does not contain a subject and a predicate, is an adjective phrase that qualifies the noun *throne*.

In *(n)*, *which was made of gold* consists of a subject (*which*) and a predicate (*was made of gold*), and is, therefore, a clause. It is an adjective clause which qualifies the noun *throne*.

Here are some more examples:

(o) *Haris reached the station late.*

(p) *Haris could not reach the station in time and missed the train.*

(q) *Haris reached the station when the train had already left.*

In *(o)*, *late* is an *adverb* that qualifies the verb *reached*.

In *(p)*, *in time* is an *adverb phrase* that qualifies the verb *could (not) reach*.

In *(q)*, *when the train had already left*, which contains a subject (*the train*) and a predicate (*had already left*), is an *adverb clause* which qualifies the verb *reached*.

Now, look at the following sentences:

(r) *The smiling face of the girl filled me with happiness.*

(s) *The girl with a smile on her face is my sister.*

(t) *The girl, who is smiling, is my sister.*

(u) *When the girl smiles, she looks beautiful.*

In *(r)*, *smiling* is an adjective that qualifies the noun *face.*

In *(s)*, *with a smile on her face,* which does not contain a subject and a predicate, is an adjective phrase which qualifies the noun *girl.*

In *(t)*, *who is smiling,* which contains a subject (*who*) and a predicate (*is smiling*) is an adjective clause which qualifies the noun *girl.*

In *(u)*, there are two clauses, joined together by the conjunction *when*:

(i) *the girl* (subject) + *smiles* (predicate)

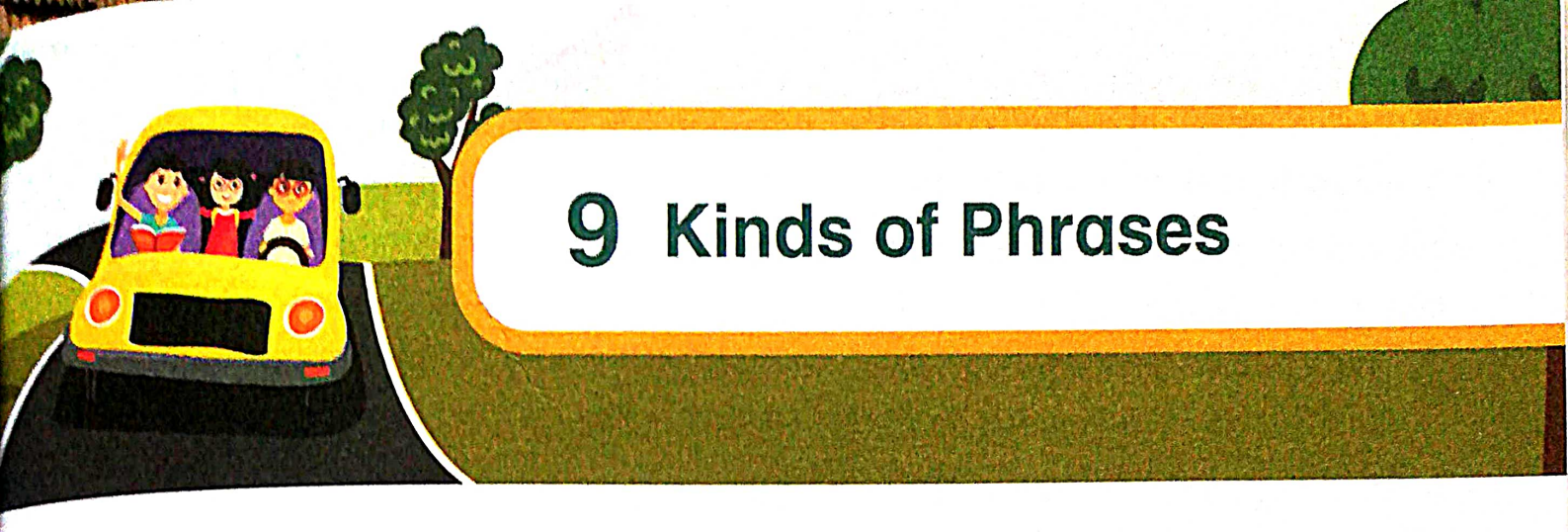
(ii) *she* (subject) + *looks beautiful* (predicate)

Say which of the underlined groups of words are phrases and which clauses:

1. A man, who was walking through the forest, heard the roar of the tiger.
2. The flowers, all fresh and beautiful, will soon fade.
3. My brother, a good footballer, will play for the school team next year.
4. The travellers, who were hungry and thirsty, were looking for a hotel.
5. Do not believe all that you hear.
6. Spring came but gave the Giant's garden no flowers.
7. The scholar was sitting, all by himself, in the library full of books.
8. In her new clothes, the girl looked as pretty as a doll.
9. Bill, looking sad and upset, said that he had lost all the tickets for the Test Match.
10. During the vacation, now only a month away, we shall go to an adventure camp.
11. The tea, too sweet and too hot, was not fit for drinking.
12. In ancient times, a winner at the Olympic Games, was given a wreath of laurel leaves.
13. Do you know the actor who played the role of Hamlet?
14. No train, however fast, can travel this distance in an hour.
15. When the men fell asleep, the monster came out of the lake.



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9 Kinds of Phrases

When some words work together as a unit but do not contain a *finite verb*, they are known as a *phrase*. In other words, a phrase is a group of words that does not contain a subject and a predicate.

Remember that we shall refer to a finite verb simply as *verb*.

We shall now look at three different kinds of phrases:

(i) adjective phrases (ii) adverb phrases (iii) noun phrases

Adjective Phrases

> A phrase which does the work of an *adjective* is an adjective phrase.

(a) *The books on the shelves are for sale.*

(b) *We saw a bird with beautiful feathers.*

In *(a)*, the group of words *on the shelves* does not contain any verb.

Secondly, the group as a whole describes the noun *books*.

(Q: Which *books*? Ans: books *on the shelves*)

So, this group of words is a phrase and does the work of an adjective. It is, therefore, an ***adjective phrase***.

Note, however, that the phrase is made up of: *on* (preposition) + *the* (definite article) + *shelves* (noun).

Similarly, in *(b)*, *with beautiful feathers* is a phrase and it describes the noun *bird*. So, it is an adjective phrase. It is made up of: *with* (preposition) + *beautiful* (adjective) + *feathers* (noun).

So, we can say that it does not matter what kind of words the phrase is made up of. What matters is the *work* it does as a whole—as a unit—in a clause or a sentence.

As you have already seen that the *-ing* form of a verb may act as an adjective and can be used in a phrase.

(c) *Have you seen a flying fish?*

(d) *The eagle, flying high up in the sky, looked down at the cattle grazing below.*

In *(c)*, *flying* has been used on its own as an adjective to qualify the noun *fish*.
(Q: What kind of *fish*? Ans: *flying)*

However, in *(d)*, *flying* has been used with five other words—*high up in the sky*—to qualify a noun *eagle*. So, the six words—*flying high up in the sky*—act together as a unit, that is, as a phrase, to qualify the noun *eagle*.

[*flying* (*-ing* form of *fly*) + *high* (adverb of degree) + *up* (adverb of place) + *in* (preposition) + *the* (article) + *sky* (noun)]

Similarly, *grazing below* is an adjective phrase that qualifies the noun *cattle*.

[*grazing* (*-ing* form of *graze*) + *below* (adverb of place)]

Warning: When you come across the *-ing* form of a verb, you must try to find out whether it is acting as an adjective, or as a main verb with the aid of a helping verb. Remember that the *-ing* form cannot act as a main verb without another verb to help it.

(e) *The girl was picking flowers.*

(f) *The girl, picking flowers, is my sister.*



In *(e)*, *picking* has been used with the helping verb *was* to form the past continuous tense of the verb *pick*.

In *(f)*, *picking* has been used on its own, that is, there is no helping verb. So, it is not a verb—it has been used as an adjective to qualify the noun, *girl*.

A **Pick out the adjective phrases from the following sentences:**

1. The books, displayed in the glass case, are very valuable.
2. The bird, singing so sweetly, is a nightingale.
3. The circus, camping in the middle of the town, will soon go away.
4. We saw a crocodile lying in the sun.
5. The king's palace, built of marble, stood on the top of a hill.

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6. The horses, wild and free, roamed all over the land.
7. The bus, carrying passengers from one village to another, will stop here.
8. The men, tired after the day's work, were sitting round the fire and chatting.
9. The cold wind, blowing from the north, made everybody shiver.
10. The city, devastated by the fire, has to be rebuilt as soon as possible.
11. The explorer showed us a strange box, carved of ivory and set with precious stones.
12. The marketplace was full of people, dressed in richly coloured clothes.
13. These books, dealing with mathematical problems, belong to Akhtar.
14. The painting, hanging on the wall, is by a famous artist.
15. Boys, studying in different schools, will join the adventure camp.

Adverb Phrases

A phrase which does the work of an adverb is an adverb phrase.

(g) *Taha followed the doctor's advice with utmost care.*
(h) *The play will begin in about an hour.*
(i) *You can get this book in all the bookshops.*
(j) *Jim will succeed because of his perseverance.*
(k) *If possible, let me have two tickets please.*

In (g), *with utmost care,* which does not contain a subject and a verb, tells us *how* Taha followed the doctor's advice. So, *with utmost care* is an adverb phrase (*manner*).

In (h), *in about an hour,* which also does not have a subject and a verb, tells us *when* the play will begin. So, *in about an hour* is an adverb phrase (*time*).

In (i), *in all the bookshops* does not contain a subject and a verb. It tells us *where* the book is available and so it is an adverb phrase (*place*).

In (j), *because of his perseverance* does not contain a subject and a predicate. It gives the reason why Jim will succeed. So, it is an adverb phrase (*reason*).

In (k), *if possible* is an adverb phrase (*condition*)—whether something can be done *depends* (that is, *conditional*) on something else, that is, whether tickets can be given depends on whether tickets are available.

B **Pick out the adverb phrases from the following sentences:**

1. The doctor examined the patient with great care.
2. The patient was waiting in a room of the hospital.
3. We were building sandcastles on the wind-swept beach.
4. If you do something in a hurry, you will always make a mistake.
5. The boy ran as fast as the wind, but could not catch the thief.
6. Though he shouted at the top of his voice, nobody could hear him because of the loud music.
7. A large crowd had gathered in the hall in order to listen to the speaker.
8. The villagers expected the flood waters to recede in a month's time.
9. 'Please do not leave paper plates and glasses scattered all over the place after the picnic. Pick everything up and put them in the dustbin,' said mother.
10. The rowers rowed their hearts out, but could not overtake the other boat.
11. It was raining in the morning.
12. Guards were posted all round the building to protect the minister.
13. We shall come on Thursday, if possible.
14. Do not put all your eggs in the same basket.
15. The patient was advised to have a check-up twice a month.



Noun Phrases

A phrase which does the work of a noun is a noun phrase.

Remember that only a noun, or a word or group of words acting like a noun, can be the subject or object of a verb. So, a phrase which is the subject or object of a verb is a noun phrase. Remember that a noun phrase, like a noun, can be the object of a preposition also.

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(l) *Eating junk food* is not good for health.

Eating junk food does not contain a subject and a verb. So, it is a *phrase*. It is the subject of the verb *is*. It is, therefore, a *noun phrase*.

(Q: What is not good for health? Ans: *Eating junk food*)



(m) *Ayan enjoys playing chess.*

(Q: *What* does Ayan enjoy? Ans: *playing chess*)

Here, *playing chess* is the object of the verb *enjoys*. As it does not contain a subject and a predicate, it is a phrase acting like a noun, or a noun phrase.

(n) *Mother made a cake with lots of chocolate and cream.*

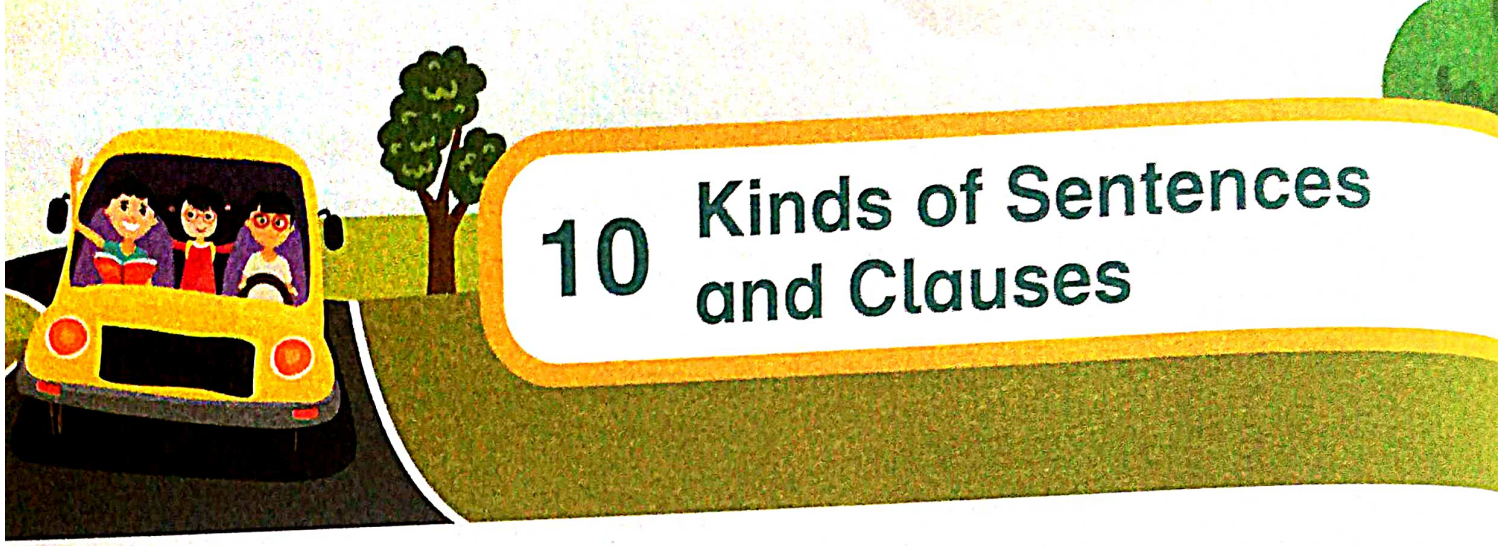
In this sentence, *lots of chocolate and cream* is a noun phrase and the object of the preposition *with*.



C **Pick out the noun phrases from the following sentences:**

1. Getting up early in the morning is a good habit.
2. I could not eat the stale, half-burnt pieces of toast.
3. I cannot remember the names of people, but I can remember their faces.
4. All the children were given beautifully wrapped gifts.
5. Hussain lay down on the soft and large bed and went to sleep.
6. Some people love travelling to far and distant places.
7. The meeting of the committee will be held in the library.
8. Does anybody like working on a holiday?
9. 'Do not forget to take your lunch box,' Ma warned Raees.
10. Asking questions is a scientist's favourite occupation.
11. The teachings of Socrates have been recorded by his pupil Plato.
12. The farmer ploughed his little plot of land and hoped for a good harvest.
13. The plays of Shakespeare have been admired by people of different countries and ages.
14. The battalion of soldiers was going home after a long time.
15. Do you like listening to ghost stories on a dark and windy night?





10 Kinds of Sentences and Clauses

A group of words that contains a *subject* and a *predicate*, and makes complete sense by itself is a sentence.
A group of words that contains a *subject* and a *predicate*, and is part of a sentence is a clause.

The predicate must contain a finite verb, and it may consist of only a *finite verb*.
We shall use the word *verb* to refer to a *finite verb*.

Kinds of Sentences

A sentence may contain one or more verbs, that is one or more than one clause.

1. Simple Sentences

(a) *The men were constructing a dam.*

(b) *Hardy is happy.*

Both sentences *(a)* and *(b)* contain only one clause each:

Subject: *men* | Predicate: *were constructing a dam* (verb—*were constructing*)

Subject: *Hardy* | Predicate: *is happy* (verb—*is*)

A sentence which contains only one clause is known as a simple sentence.

2. Complex Sentences

A sentence may contain more than one clause:

(c) *The girls sang a song that everybody liked.*

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Sentence *(c)* contains two verbs: *sang, liked*. It, therefore, contains two clauses:

(i) Subject: *girls* | Predicate: *sang a song* (verb—*sang*)

(ii) Subject: *everybody* | Predicate: *that ... liked* (verb—*liked*)

Note that clause (i) makes complete sense by itself, but clause (ii) does not.

Clause (ii) tells us more about the noun *song* and depends on clause (i) to make sense.

We call clause (i) the ***main*** or ***principal*** clause.

We call clause (ii) a ***dependent*** or ***subordinate*** clause.

> The word *dependent* means something which '*depends on*' another thing.
> The word *subordinate* means something which is '*of less importance*' than another.

(d) Hardy, who is Laurel's friend, is happy.

This sentence contains two verbs—*is, is*—and so, contains two clauses:

(i) *Hardy is happy* Subject: *Hardy* | Predicate: *is happy*

(ii) *who is Laurel's friend* Subject: *who* | Predicate: *is Laurel's friend*

Clause (i) makes complete sense by itself, but clause (ii)—*who is Laurel's friend*—does not.

So, clause (i) is the *main* or *principal* clause and clause (ii) is a *dependent* or *subordinate* clause.

So, each of the sentences *(c)* and *(d)* contains *one* main clause and *one* subordinate clause.

Now look at this sentence:

(e) Hardy, who is Laurel's friend, fell into a ditch, which was full of mud.

This sentence contains three verbs: *is, fell, was*. So, it contains three clauses:

(i) *Hardy fell into a ditch* Subject: *Hardy* | Predicate: *fell into a ditch*

(ii) *who is Laurel's friend* Subject: *who* | Predicate: *is Laurel's friend*

(iii) *which was full of mud* Subject: *which* | Predicate: *was full of mud*

Clause (i) makes complete sense by itself, but none of the clauses (ii) and (iii) makes complete sense by itself. So clause (i) is the *main/principal* clause, and clauses (ii) and (iii) are *subordinate clauses*.

> Such a sentence, which consists of one main clause and one or more than one subordinate clause, is called a complex sentence.

3. Compound Sentences

A sentence, which contains two or more verbs, may contain two or more *main* or *principal* clauses:

(f) Hardy is happy and Laurel is sad.

This sentence contains two verbs—*is, is*—and so, contains two clauses:

(i) *Hardy is happy* Subject: *Hardy* | Predicate: *is happy*

(ii) *Laurel is sad* Subject: *Laurel* | Predicate: *is sad*

Each of the two clauses makes complete sense. They are joined together by the conjunction *and*.

Such clauses, which are parts of the same sentence and each of which makes complete sense by itself, are known as ***coordinate*** clauses.

> The word *coordinate* means *'equal in importance or rank'*.

(g) Bread is good, but cake is better.

This sentence contains two verbs—*is, is*—and so contains two clauses:

(i) *Bread is good* Subject: *bread* | Predicate: *is good*

(ii) *cake is better* Subject: *cake* | Predicate: *is better* (*'than bread'* is understood)

Each clause makes complete sense by itself. They are, therefore, coordinate clauses. They are joined together by the conjunction *but*.

(h) One of the bird's wings was broken and it could not fly, and the little girl felt sad.



This sentence contains three verbs—*was, could (not) fly, felt*—and so contains three clauses:

(i) *One of the bird's wings was broken*
Subject: *One of the bird's wings* | Predicate: *was broken*

(ii) *it could not fly* Subject: *it* | Predicate: *could not fly*

(iii) *the little girl felt sad* Subject: *(the little) girl* | Predicate: *felt sad*

The clauses are joined by the conjunction *and*. Each clause makes complete sense by itself. So all three are coordinate clauses.

> Such a sentence, which contains two or more coordinate clauses, is known as a compound sentence.

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Some call a compound sentence, consisting of two coordinate clauses, a ***double sentence*** and a compound sentence consisting of more than two coordinate clauses, a ***multiple sentence***.

Compound Sentence: (*Double*)	(Islamabad is the capital of Pakistan)[1] and (London is the capital of England)[2].
Compound Sentence: (*Multiple*)	(Islamabad is the capital of Pakistan)[1] and (London is the capital of England)[2], but (they are not as big as New York)[3].

4. Compound-Complex Sentences

A sentence may contain two or more coordinate clauses and one or more than one subordinate clause:

(i) *Arfa, who is my friend, lives in Peshawar, and Raheel, who is also my friend, lives in Karachi.*

The sentence consists of four clauses:

(i)	*Arfa lives in Peshawar*	Subject: *Arfa*	Predicate: *lives in Peshawar*
(ii)	*who is my friend*	Subject: *who*	Predicate: *is my friend*
(iii)	*Raheel lives in Karachi*	Subject: *Raheel*	Predicate: *lives in Karachi*
(iv)	*who is also my friend*	Subject: *who*	Predicate: *is also my friend*

Each of the clauses (i) and (iii) makes complete sense by itself, but none of the clauses (ii) and (iv) makes complete sense by itself. So, clauses (i) and (iii) are coordinate clauses, and clauses (ii) and (iv) are subordinate clauses.

The two coordinate clauses are joined by the conjunction *and*.

> A sentence which consists of two or more coordinate clauses and one or more than one subordinate clause is called a compound-complex sentence.

5. Complex Sentences with two or more subordinate clauses coordinate to one another

A complex sentence may contain two or more subordinate clauses which coordinate to one another:

(j) *Rohma lost the handbag, which Azra had given her and in which she kept all her jewellery.*

There are three verbs in the sentence: *lost, had given, kept.*

So, the sentence contains three clauses:

(i) *Rohma lost the handbag* — Subject: *Rohma* | Predicate: *lost the handbag*

(ii) *which Azra had given her* — Subject: *Azra* | Predicate: *which ... had given her*

(iii) *in which she kept all her jewellery* — Subject: *she* | Predicate: *in which ... kept all her jewellery*

Clause (i)—*Rohma lost the handbag*—is the main clause.

Clauses (ii) and (iii), which describe the noun *handbag*, are subordinate clauses. They are also coordinate to each other and joined together by the conjunction *and*.

So, the sentence as a whole is a complex sentence, because it contains one main clause and two subordinate clauses.

It is not a compound sentence, because the coordinate clauses are subordinate clauses and none of them makes complete sense by itself.

Such a sentence may, at best, be called a *complex-compound sentence*, but never a compound sentence. Always remember that a compound sentence must contain at least two main clauses which are coordinate to each other.

Kinds of Subordinate Clauses

We shall now look at three kinds of subordinate clauses:

1. Adjective Clauses 2. Adverb Clauses 3. Noun Clauses

1. Adjective Clauses

> A clause which does the work of an adjective is an adjective clause.

(k) The boy, who had rescued the child from the fire, was rewarded for his bravery.

(l) Hassan, who is an intelligent boy, solved the problem easily.

In *(k)*, the main clause is *The boy was rewarded for his bravery*, and *who had rescued the child from the fire* is a subordinate clause, for it does not make complete sense by itself.

(Subject: *who* | Predicate: *had rescued the child from the fire*)

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It qualifies the noun *boy*, in the main clause. It is, therefore, a subordinate adjective clause.

Similarly, in *(l)*, *who is an intelligent boy* is a subordinate adjective clause.

(Subject: *who* | Predicate: *is an intelligent boy*)

It qualifies the noun *Hassan* in the main clause: *Hassan solved the problem easily.*

A **Pick out the adjective clauses from the following sentences. Also, mention the nouns they qualify:**

1. Alexander, who conquered many countries, was a Macedonian.
2. This building, which was formerly a palace, has now become a museum.
3. The people saw the snake sliding into a hole that a rat had made in the floor.
4. The ships, which sank in the storm, belonged to a rich merchant.
5. The robbers hid in a cave which was high up in the mountains.
6. The crowd that had gathered to watch the race, cheered as the runners entered the stadium.
7. Did you see the film that won the first prize?
8. Many writers, who were great and famous, did not receive the Nobel Prize.
9. Who is that boy who is sitting all alone on the last bench?
10. Never trust a man who always speaks ill of others.

2. Adverb Clauses

> A clause which does the work of an adverb is an adverb clause.

(m) The ring was found where the thief had hidden the stolen jewellery.

(n) We reached the theatre after the play had started.

In *(m)*, *where the thief had hidden the stolen jewellery* is a clause.

[Subject: *(the) thief* | Predicate: *where ... had hidden the stolen jewellery*]

It, however, does not make complete sense by itself. So, it is a subordinate clause. Since it tells us where *'The ring was found'* (main clause), it is a subordinate adverb clause of place.

Similarly, in *(n)*, *after the play had started* is a subordinate clause.

(Subject: *the play* | Predicate: *after ... had started*)

It tells us more about the time when we *reached* the theatre.

It is, therefore, a subordinate adverb clause of time.

So also, we can have adverb clauses of *reason* or *cause, purpose, condition, concession, result,* and *comparison.*

(o) *We were hungry because we had not eaten anything all day.* (reason)

(p) *The boy crept under the bed so that he might not be seen.* (purpose)

(q) *I will listen to you if you tell the truth.* (condition)

(r) *Although I do not trust him, I will lend him my camera.* (concession)

(s) *John had run so hard that he was out of breath.* (result or effect)

(t) *A true Roman loves honour more than he loves his own life.* (comparison)

B **Pick out the adverb clauses from the following sentences:**

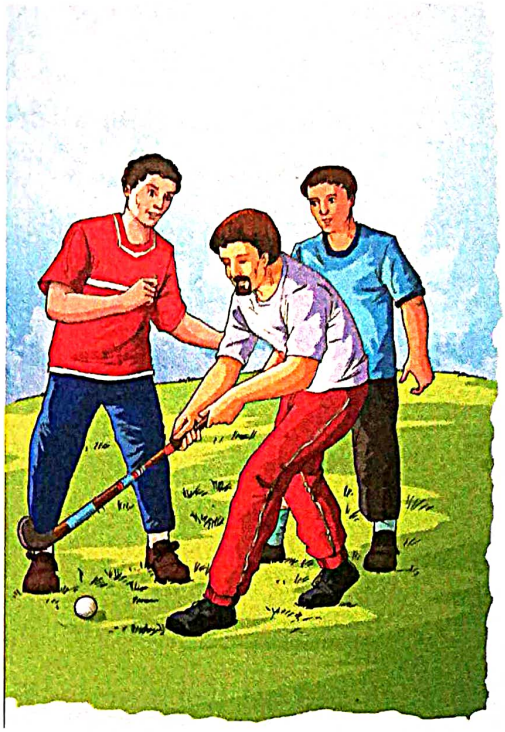
1. When his father, Philip II of Macedon died, Alexander became the king.
2. He ran as fast as he could.
3. The pirates buried their treasure where nobody would be able to find it.
4. The musicians started playing after the bride entered the room.
5. A friend, who helps you when you are in need, is a true friend.
6. The people had gathered in the marketplace as they had nowhere else to go.
7. You must explain the poem to me because it is very difficult.
8. If you want to get well, you must take this medicine as soon as possible.
9. The storm was so severe that the roofs of many houses were blown away.
10. When he comes, tell him that I could not wait for him any longer.

3. Noun Clauses

> A clause which does the work of a noun is a noun clause.

Only a noun or a word or group of words that does the work of a noun can be the subject or object of a verb. Remember that a noun can be the object of a preposition also.

(u) *What the captain had decided was accepted by all the players.*



What the captain had decided is a clause that does not make complete sense by itself. It is, therefore, a subordinate clause.

(Subject: *(the) captain* | Predicate: *What ... had decided)*

It is the subject of the verb *was accepted* in the main clause.

(Q: *What* was accepted by all the players?
A: *What the captain had decided*)

So, it is a subordinate noun clause, subject of the verb *was accepted*.

Note that the main clause is: (Subject) + *was accepted by all the players.*

(v) Nobody knows what caused the accident.

In *(v)*, *what caused the accident* is a subordinate clause.
(Subject: *what* | Predicate: *caused the accident*)

It is the object of the verb *knows*.
(Q: Nobody knows *what*? Ans: *what caused the accident*)

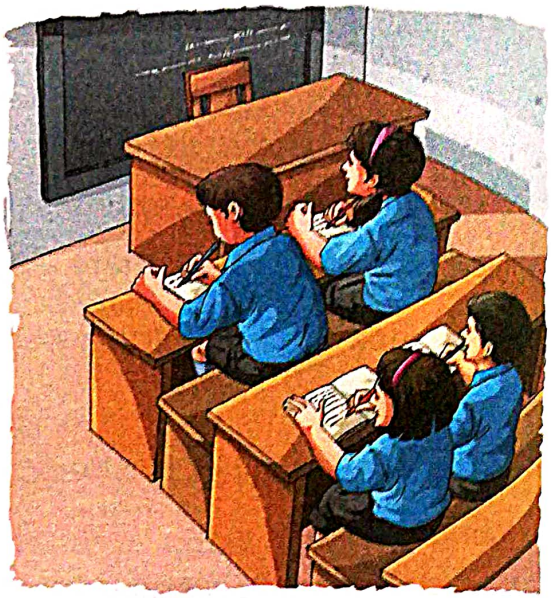
It is, therefore, a subordinate noun clause, object of the verb *knows* in the main clause.

The main clause is: *Nobody knows* + (object)

C **Pick out the noun clauses from the following sentences:**

1. What the people saw that night frightened them terribly.
2. The boy told his mother that he had not been up to any mischief at all.
3. Everybody believed that the sun went round the earth. Copernicus proved that the earth went round the sun.
4. Galileo recorded what he had observed in a book.

5. All that Mother had cooked had been eaten up by the dog.
6. The old man was telling us how useful things can be made out of discarded objects like empty bottles and tins.
7. Few people know what they really want.
8. The law will punish whoever is proved to be guilty.
9. Whatever their teacher told them in the class was noted down by the students.
10. The story narrated by Yousuf described how a good Muslim had helped a man in distress.



D **Pick out all the clauses from the following sentences and mention of what kind each is:**

1. We told him what we had heard yesterday.
2. If you want to get into a good college, you must do well in your final examination.
3. Although he was severely wounded, the soldier did not leave his post.
4. After the bell rang, the pupils returned to their classrooms.
5. The people, who live next door, are very friendly.
6. Let us go and see the place where the battle took place.
7. Why has Joseph not come home though he knows his sister is ill?
8. Please do not disturb him when he is doing his homework.
9. All great religious teachers have told us that we must be truthful.
10. The play, which we staged, was liked by all.
11. Everybody was happy because everybody had received a gift.
12. He ate his dinner as fast as he could, for he had a train to catch.
13. Can you tell me when this shop usually opens?
14. The letter that I had kept on the table is missing.
15. Please come as soon as you can.



Checkpoint 2

Let's Revise...
- Participles and Gerunds
- Types of Phrases and Clauses
- Reflexive Pronouns

A **Look at the sentences given below. Can you indicate whether the underlined part of the sentences are gerunds or participles? One has been done for you.** (3)

1. His reading habits have made him a good speaker of English. *Gerund*
2. Spending money needlessly is a recipe for disaster. .....
3. The weather is freezing cold today. .....
4. We enjoy taking walks in the early morning. .....

B **Underline the phrases and circle the clauses in the sentences given below. Mention the type of phrase or clause.** (3)

1. I asked her to meet me as quickly as possible. *Adverb Phrase; Main Clause*
2. If I need to call you, I will let you know. .....
3. Whenever it starts getting colder, she falls sick. .....
4. Even though I was counting sheep, I could not fall asleep. .....

C **Fill in the blanks with the appropriate reflexive pronouns. One has been done for you.** (4)

1. He has been studying by .....*himself*..... for the past five hours.
2. The dog easily defended ..... from the cats.
3. Mother asked my friends to help ..... to the food on the table.
4. Rabia, did you make this card .....?
5. Asad motivated ..... to try harder the next time.

Teacher's Note: If the class scores less than 50% marks on average, the teacher should reinforce topics that most students struggled with. Alternatively, students who demonstrate better understanding of the concepts can aid their peers in a collaborative learning environment.

Total ____ 10



11 Conjunctions

A conjunction is a word or a group of words that can join other words, groups of words or sentences. A conjunction, therefore, helps us to make what we want to say shorter and more pointed.

(a) Anaya and Shiza went home.

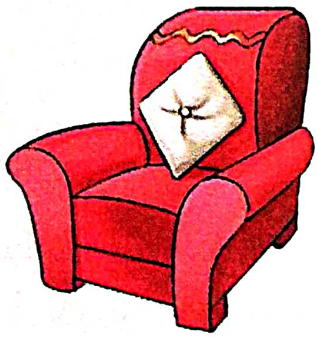
In this sentence, *and* apparently joins two words: *Anaya, Shiza.*

But it has actually been used to join two sentences:

(i) *Anaya went home.*

(ii) *Shiza went home.*

(b) This chair is old but comfortable.



Similarly, in *(b)*, *but* has been used to join two sentences:

(i) *This chair is old.*

(ii) *This chair is comfortable.*

(c) Too much food and lack of exercise made Javed lazy.

In *(c)*, however, *and* joins two groups of words or phrases: *too much food, lack of exercise,* because this sentence cannot really be split up into two separate sentences, like:

(i) *Too much food made Javed lazy.*

(ii) *Lack of exercise made Javed lazy.*

Javed is lazy because of two reasons working together: *too much food* and *lack of exercise.* If Javed had exercised, probably *too much food* would not have made him lazy. If Javed had eaten less, probably only *lack of exercise* would not have made him lazy. Since, the two reasons go hand in hand, they cannot be stated in two separate sentences.

Some conjunctions are made up of more than one word:

(d) *Sidra was not only intelligent, but also hardworking.*

(e) *Not only was Sidra intelligent, but she was also hardworking.*

(f) *Not only was Akhtar careless, but he was also lazy.*

(g) *Kanwal can stay either here or at a hotel.*

(h) *Neither Shan nor his brother was at home.*

(i) *The wise king treated everybody alike, the rich as well as the poor.*

(j) *Hardly had I reached home, before I received the news of the accident.*
I had hardly reached home, before I received the news of the accident.

(k) *No sooner had the match started than it began to rain.*
The match had no sooner started than it began to rain.

Note that if a sentence begins with *not only, hardly, no sooner,* or *scarcely,* the helping verb comes before the subject.

Given below is a list of words and phrases that are commonly used as *conjunctions*:

as	both ... and	in order that	so long as
as if	either ... or	neither ... nor	though
as soon as	for	or	till
because	hardly... when/before	scarcely... before/when	until
before	if	since	when

Warning: Some of these words and phrases can also be used as prepositions and/or adverbs. Remember that:

1. a *conjunction* only joins.
2. a *preposition* tells us (i) where somebody or something is, (ii) where something happens or somebody does something, (iii) the direction or place from which somebody or something is coming, or (iv) the direction in which/the place where somebody or something is going.
3. an *adverb* qualifies a verb, an adjective, or another adverb.

Join each pair of sentences with the conjunction given in brackets:

1. Anum was crying. She had lost her pen. (because)
2. This room is small. It is very bright and airy. (but)

3. Hani was angry. She kept quiet. (though)
4. Naved is young. He is foolish. (not only … but also)
5. The sun rose. The clouds disappeared. (when)
6. Please drink your tea. It is getting cold. (for)
7. You must finish this work. Then you can go home. (before)
8. Saad is a good footballer. His brother is a good footballer also. (as well as)
9. June had just left the house. She remembered that she had left the keys on the table. (hardly … when/before)



10. Think carefully. Then make up your mind. (before)
11. You want to wait in the library. You must keep quiet. (if)
12. The show was over. The crowd went home. (after)
13. It was a beautiful day. We decided to go on a picnic. (as)
14. We waited. The bus came. (till)
15. Badar can stay. He can go home. (or)
16. Do not kill that snake. It is harmless. (because)
17. His head touched the pillow. He fell asleep. (hardly … when/before)
18. The jungle is dense. It is full of wild animals. (not only … but also)
19. Gold is a precious metal. Silver is a precious metal. (and)
20. The thief saw the police coming. He ran away. (as soon as)
21. Kinza reached the station. The train started. (scarcely … when)
22. A musician may be great. He has to practise hard. (though)
23. One should not waste water. It is precious. (for)
24. Reema sat down to have her dinner. The bell rang again. (no sooner … than)
25. The tiger came near the baby. He turned and went away. (but)
26. Dania went for a walk every morning. She wished to keep fit. (in order to)
27. All the members are present. We can start the meeting. (since)
28. The question seems difficult. The answer is simple. (though)
29. Please call the doctor immediately. The patient is feeling unwell. (for)
30. The bell rang. The children rushed out of the classroom. (as soon as)

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12 Prepositions

A preposition is a word or group of words that tells us
(i) *where* somebody or something is; or
(ii) *where* something happens or somebody does something; or
(iii) the *direction* or *place* from which somebody or something is coming; or
(iv) the *direction* or *place* in which or where somebody or something is going.

A preposition is usually placed before the word or group of words it *governs*, which is called its *object*.

There are two kinds of prepositions:

1. A preposition which consists of only one word is known as a ***simple preposition.***
2. A preposition which is made up of more than one word is known as a ***complex preposition.***

Given below are some commonly used simple and complex prepositions. What you must always remember is that some of these words may also be used as adverbs and/or conjunctions. Whether a word is an adverb, a conjunction, or a preposition depends on the work it does in a phrase, a clause, or a sentence.

Simple Prepositions

across	between	near	regarding
after	by	next	round
against	down	of	than
along	during	off	through
amid	except	on	till
among	following	onto	to
around	in	out	until
before	inside	outside	upon
below	into	over	with
beside	like	past	without

Complex Prepositions			
along with	for fear of	in front of	in the hope of
as a result of	for the sake of	in keeping with	in view of
as to	in accordance with	in place of	on account of
at the top of	in case of	with reference to	on behalf of
away from	in comparison to	in regard to	out of
by means of	in comparison with	in respect of	owing to
by way of	in consequence of	in sight of	rather than
close to	in contrast to	in spite of	so far as
due to	in course of	in the case of	such as
except for	in favour of	in the face of	together with

Placing of Prepositions

1. A preposition is usually placed before its object, that is, a noun or a pronoun or a group of words that is doing the work of a noun:
   (a) *The cat was sleeping on the chair.* (*chair*: noun—object of *on*)
   (b) *The man stared at her.* (*her*: pronoun—object of *at*)
   (c) *There are many books on Pakistani cookery.* (*Pakistani cookery*: noun phrase—object of *on*)
2. In some sentences, we can place the preposition in a different position:
   (d) *That is the man she was speaking to.* (*man*: noun—object of *to*)
3. (i) The preposition and its object are usually placed after the verb in a clause or sentence:
   (e) *We jumped into the icy cold water.*
   (*into*—preposition; object—*the icy cold water*)

   (ii) If, for some reason, we want to draw attention to or emphasise the object or prepositional phrase, we can place it at the beginning of the clause or sentence:
   (f) *Into the icy cold water we jumped.*

   This focuses attention on the fact that though the water was icy cold, we jumped into it.

> If the object of a preposition is a phrase, it is sometimes called a ***prepositional phrase.***

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(iii) If the prepositional phrase is placed at the beginning, the verb usually comes before the subject:

(g) *On the mirror was a huge spider.*
(verb—*was;* subject—*spider*)

4. Sometimes, if we change the position of a preposition, we usually change the form of the pronoun, which is its object, also:

(h) *To whom should I give this letter?*

(i) *Who should I give this letter to?*

Since in *(i)*, we have placed the preposition *to* at the end instead of the beginning of the sentence, as in *(h)*, the pronoun *who* may be used for *whom*. Some, however, would still use *whom*:

(j) *Whom should I give this letter to?*

5. Sometimes, if we change the position of a preposition, a pronoun has to be omitted:

(k) *The country with which England was at war was Germany.*
(*which*: pronoun, object of preposition *with*)

(l) *The country England was at war with was Germany.* (*which* omitted)

(m) *The boy, to whom I was speaking just now, is in my class.* (*whom*: pronoun, object of the preposition *to*)

(n) *The boy I was speaking to just now is in my class.* (*whom* omitted)

Omission of Prepositions



Look at the following pairs of sentences:

(o) *The postman gave the letter to* ***him.***

(p) *The postman gave* ***him*** *the letter.*

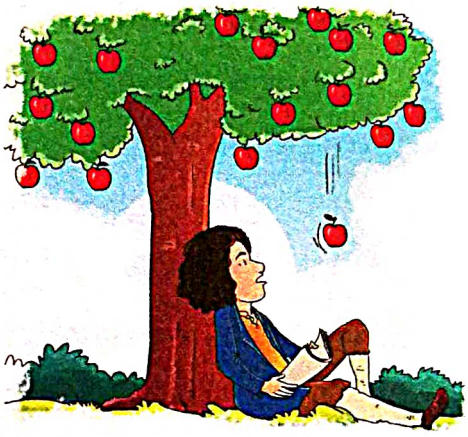
(q) *Mother made a sandwich for* ***me.***

(r) *Mother made* ***me*** *a sandwich.*

Note that when we place the indirect object (*him*) immediately after the *verb* (*gave*), the preposition (*to*) is omitted.

Similarly, when *me*, the indirect object, comes immediately after *made*, the verb, the preposition *for* is omitted.

A **Fill in the blanks with appropriate prepositions. The number of blanks indicates how many words the preposition that is needed is made up of. You may consult the lists given at the beginning of this chapter.**



1. The sight of animals ..... cages always saddens me.
2. While Newton was sitting ..... an apple tree, an apple fell ..... his lap.
3. Ghufran always sits next ..... me in the canteen and wants me to share my lunch ..... him.
4. My school is very close ..... our house and I can see it ..... the window ..... my room.
5. Sidra was waiting ..... the bus stop when she saw her friend walking ..... her.
6. The robbers had broken ..... the house at night and escaped ..... all the jewellery.
7. Please do not park your car .... our house and block the gate.
8. Geti was afraid ..... the dark and wanted somebody to be ..... her ..... the night.
9. There was a book ..... the table and a pile of papers ..... it.
10. Put a stamp ..... the envelope and drop it ..... the mail box.
11. Haris was so angry that he was shouting .... his voice, and would not listen ..... us.
12. .... my warning him repeatedly, Salim refused to put ..... a pullover. Now, he has come down ..... a severe cold and fever.
13. The police were looking ..... the escaped convict.
14. The dogs jumped ..... the hedge and ran ..... the fox.

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15. The plane was flying ..... the Alps, but Neha was afraid to look out ..... the window.
16. The book fell ..... Rohma's hand ..... a thump on the floor.
17. The ball went ..... the window and landed ..... the soup bowl. The guests jumped up ..... their chairs. There was absolute silence ..... the room.
18. Though a Pakistani, he has been selected to play ..... England.
19. If you wait ..... some miracle to happen, you will have ..... wait for a very long time.
20. The oranges were distributed ..... the children.

B **Rewrite the following sentences, changing the positions of the underlined prepositions. Omit a preposition wherever possible.**

1. To whom am I speaking?
2. The people, with whom I am dealing now, are honest and sincere.
3. From which shop did you buy this watch?
4. Can you find a good music teacher for me?
5. Rafay promised that he would write a letter to his mother every week.
6. The key for which you are all looking is in that drawer.
7. From where has Azra bought all this furniture?
8. The pupils have always shown the greatest respect to that teacher.
9. The chair on which I am sitting is made of teak.
10. The town from where Sohail comes is in Sindh.
11. The messenger brought some good news for the king.
12. Rohaan sent a letter to his father, asking for some more pocket money.
13. Come here and I shall show something interesting to you.
14. The police showed the picture of the missing girl to all the people of the locality.
15. The company for which Susan works has shifted its office from Karachi to Islamabad.





13 Lost and Found

Harris was riding a bicycle with his wife through Holland. The roads were stony and the machine jumped a good deal. 'Sit tight,' said Harris, without turning his head. Mrs Harris thought he had said, 'Jump off'.

Mrs Harris did jump off, while Harris pedalled away hard thinking that she was still behind him. At first, she thought he was riding up the hill just to show off. She expected him to jump off when he reached the top of the hill, and lean in a careless and graceful manner against the bicycle, waiting for her. When she saw him pass the top of the hill and cycle rapidly down the other side, she was quite alarmed. She ran to the top of the hill and shouted, but he never turned his head. She watched him disappear into a wood a mile and a half away, and then sat down and cried.

She had no money and she knew no Dutch. People passed and seemed sorry for her. She tried to make them understand what had happened. They gathered that she had lost something, but could not grasp what. They took her to the nearest village and found a policeman for her. From the signs she made, the policeman thought that



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some man had stolen her bicycle. They found a boy driving a lady's bicycle about four miles away. They brought him to her in a cart, but as Mrs Harris did not want either him or his bicycle they let him go again.

Meanwhile, Harris continued his ride with much enjoyment. It seemed to him that he had suddenly become a stronger cyclist. 'I haven't felt this machine so light for months. It's this air, I think. It's doing me good,' he said. Then he told his wife not to be afraid and he would show her how fast he could go.

He sped merrily on for about five miles. Then, the feeling began to grow upon him that something was wrong. He stretched out his hand behind him and felt: there was nothing there. He jumped, or rather fell off, and looked back up the road. It stretched white and straight and not a living soul could be seen on it.

Harris was in a panic. He asked several people, but nobody could understand anything that he was saying except that he seemed to have lost a lady. A young man suggested the police station at the next town. Harris made his way there.

The police gave him a piece of paper and told him to write down a full description of his wife, together with the details of when and where he had lost her. He did not know where he had lost her—all he could tell them was the name of the village where he had had his lunch. He knew he had her with him then and they had started from there together.

With the help of a hotel keeper, who spoke a little English, the police were able to make out what he wanted. In the evening they brought her to him in a covered wagon, together with a bill of expenses. She was very angry!

(Adapted from *Three Men on the Bummel* by Jerome K. Jerome)

A **Answer the following questions:**

1. Why did Mrs Harris jump off the bicycle?
2. What made Mrs Harris sit down and cry?
3. Why could people not grasp what Mrs Harris was trying to tell them?
4. What did the policeman understand from the signs that Mrs Harris made? What did the police do as a result?
5. Why did Harris enjoy his ride so much more after his wife had jumped off the bicycle?

6. What was all the information that Harris was able to give the police about where he had lost his wife?
7. How was Mrs Harris finally brought to Harris? Why was she angry?

B **Match each word/group of words with the meaning it has in the passage by putting a tick mark against the correct alternative:**

1. sit tight
   (a) sit, taking up as little space as possible
   (b) sit or remain firmly in one's place
   (c) sit in an uncomfortable manner; huddle
2. show off
   (a) proudly display what one has
   (b) postpone a show or event
   (c) cancel
3. graceful
   (a) kind, polite, and generous
   (b) not attractive or elegant
   (c) showing a pleasing beauty in movement and manner
4. alarmed
   (a) felt anxious or afraid
   (b) a clock which rang
   (c) felt sorry
5. grasp
   (a) to work hard
   (b) to struggle
   (c) to understand fully
6. cart
   (a) a suitcase
   (b) a vehicle with two or four wheels, usually pulled by a horse
   (c) a map or drawing
7. grow upon
   (a) grow (in a certain place)
   (b) become older
   (c) increase; become stronger
8. suggested
   (a) asked
   (b) ordered; commanded
   (c) put forward a plan or an idea
9. make out
   (a) build (something)
   (b) understand; distinguish
   (c) escape

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10. expenses
(a) gaining knowledge or skill
(b) costing a lot of money
(c) money spent in doing or buying something

C **Say which of the underlined verbs are transitive and which intransitive. Point out the objects of the transitive verbs.**



1. Harris was riding a bicycle through Holland.
2. She sat down and cried.
3. The police gave him a piece of paper.
4. He would show her how fast he could go.
5. She was very angry.

D **Identify each underlined clause as main, coordinate, or subordinate. Mention of what kind each subordinate clause is.**

1. He asked several people, but nobody could understand anything.
2. He did not know where he had lost her.
3. She had no money and she knew no Dutch.
4. They realised she had lost something.
5. With the help of a hotelkeeper, who spoke a little English, the police understood what he wanted.

E **Show how each of the following words has been formed with the help of a prefix or suffix. An example has been given to help you.**

Example: *rapidly = rapid + -ly*

stony	merrily
careless	stronger
graceful	living
disappear	

F **Write a composition on something valuable that you lost and then found unexpectedly. Name your essay, Lost and Found.**

Teacher's Note: In the corresponding Teaching Guide, you will find Delayed Post-test 1, which will help you assess students' retention of all the topics taught so far.



14 Verbs of Incomplete Predication

Revision

A **A verb which has one or more objects is a transitive verb:**

1. *(a) The girl picked a flower.*

   [Q: The girl picked *what/whom*? Ans: *(a) flower*]

   As *flower* refers to something that is different and distinct from *girl*, the subject, *flower* is the object of the verb *picked*. In this sentence, the verb *picked* is transitive because it has an object *flower*.

2. *(b) The letter brought us good news.*

   [Q: The letter brought *what*? Ans: *(good) news*

   Q: The letter brought *whom* good news? Ans: *us*]

   The answer to *what* gives us the *direct object* of the verb *brought*.

   The answer to *whom* gives us the *indirect object* of the verb *brought*.

   So, a transitive verb may have more than one object. In *(b)*, it has two objects: *direct* and *indirect*.

3. However, when a reflexive pronoun is the object of a verb, the subject and object refer to the same person or thing:

   (c) Hassan hurt himself while playing football.

   [Q: Hassan hurt *what/whom*? Ans: *himself*]

   The object of the verb *hurt* is *himself* which refers to *Hassan*, the subject. Note that instead of saying that the verb *hurt* is transitive, we say that it has been used reflexively or is a *reflexive* verb.

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B **A verb which does not have an object is an intransitive verb:**

(d) *Haris slept.*

[Q: Haris slept *what/whom*? Ans: *No answer*]

In this sentence, the verb *slept* is *intransitive* because it has *no object*.

(e) *Alamgir was a great musician.*

[Q: Alamgir was *what/whom*? Ans: *musician*]

But, *musician* refers to *Alamgir* himself, the subject of the verb *was*; it does not refer to somebody or something different or distinct from the subject. Therefore, *musician* is not the object of the verb *was*.

The verb *was* in this sentence has no object and is an intransitive verb.

Verbs of Incomplete Predication

A **Now look at these sentences:**

(f) *Alamgir sang.*

(g) *The man appears sad.*

(h) *Alexander was a great conqueror.*

(i) *The prize-winners looked very happy.*

In *(f)*, the verb *sang* is intransitive, but what it says about its subject, *Alamgir*, makes complete sense: no other word is needed to make the sense complete.

Similarly, in *(g)* the verb *appears* is intransitive, but what it says about its subject, *the man*, does not make complete sense if we omit the word *sad*:

The man *appears* ... (what?)

The word *sad* is needed to make the sense complete.

Likewise, in *(h)* the intransitive verb *was* needs the words *a great conqueror* to complete what it says about its subject, *Alexander*.

In *(i)*, the intransitive verb *looked* needs the words *very happy* to complete what it says about its subject, *the prize-winners*.

> An intransitive verb which needs the help of some word or words to complete what it says about the subject is called a verb of incomplete predication.

(The meaning of *predication* as used here is '*what is said about something*'.)

The word or group of words which helps a verb to *complete* what it says is known as its complement.
If such a complement helps the verb to complete what it says about its *subject*, it is known as a subjective complement.

(The meaning of '*complement*' as used here is *a thing which when added completes or makes up a whole.)*

B **A transitive verb may also be a verb of incomplete predication, that is, it may also need a complement:**

(j) The boys made Salim the captain of the team.

[Q: The boys made *what/whom*? Ans: *Salim*]

Salim refers to somebody different from the subject, *boys*. Therefore, *Salim* is the *object* of the verb *made*.

But, if the words *the captain of the team* are left out, the sentence will not make complete sense:

The boys made Salim ..... (what? to become what?)

The words *the captain of the team* are needed to tell us what the boys *made* Salim—the words complete the action the verb *made* denotes.

So, *the captain of the team* is the complement of the verb *made*. Since, it helps the verb to complete what it says about the object, it is an ***objective complement***.

(k) The news made him unhappy.

[Q: The news made *what/whom*? Ans: *him*]

Secondly, *him* refers to something different from *news*, the subject.

So, *him* is the object of the verb *made*.

But, the word *unhappy* is needed to tell us how the verb *made* affected its object, *him*. The sentence would not make any sense without the word *unhappy*:

The news made him ..... (what?)

So, *unhappy* is a complement of the verb *made*. Since it tells us something more about how the object of the verb was affected, it is an *objective complement*.

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A transitive verb, which needs the help of some word or words to complete what it says about its object, is also called a verb of incomplete predication.
The word or group of words which helps a transitive verb to complete what it says about its object is known as an objective complement.

Summary

1. Some transitive and intransitive verbs require a word or words (a *complement*) to help them *complete* what they say. So, such verbs, transitive or intransitive, are known as *verbs of incomplete predication*.

   Verbs like *be, become, seem, appear* and those which denote *a state of being* are the most common verbs of incomplete predication.

2. If the complement tells us something about the *subject*, it is known as a *subjective complement*.

   Since an intransitive verb does not have an object, a complement to such a verb is always a *subjective complement*.

3. If the *complement* tells us something about the *object*, it is known as an *objective complement*.

   Only transitive verbs can have *objective complements*.

Warning:
Do not confuse a transitive verb of incomplete predication with a transitive verb with two objects: direct and indirect.

Look at the following examples:

(l) Mother made me a sandwich.
(m) The King made him a minister.

Let us first examine sentence *(l)*. Does the verb *made* have any object? Yes, it does, and we find that it has two objects—one direct and one indirect:

Q: Mother made me *what*? Ans: *a sandwich* (direct object)

Q: Mother made *whom* a sandwich? Ans: *me* (indirect object)

Note carefully that:

(i) *sandwich* and *me* are different and separate from the subject, *Mother*.

(ii) *sandwich* and *me* are different from each other, that is they refer to different things.

In other words, the sentence talks about three different things: *Mother, me, sandwich.*

Now, look at sentence *(m)*. Does the verb *made* have any object? Yes, it does:

Q: The King made *whom* (a minister)? Ans: *him*

Does the verb have any other object? At first sight, it seems that it does: *minister.*

Q: The King made him *what*? Ans: *(a) minister*

So, it seems this sentence also talks about three different things: *King, him, minister.* But, if you look closely at the sentence, you will find that it really talks about only two different things or persons: *King* and *him*, because *him* and *minister* are one and the same person. In fact, *minister* only tells us something more about the object, *him*. However, the words *a minister* are needed to complete what the verb *made* says about the object, *him*.

The King made him ..... (what?)

Therefore, *a minister* is an objective complement of the verb *made*.

Remember that an objective complement tells us something about the object itself; it does not refer to something or somebody different from the object.

A *direct object* and an *indirect object*, on the other hand, refer to two separate things or persons and one does not describe the other: *me* and *sandwich* in *(l)* are two different things; *him* and *minister* in *(m)* are not.

Say which of the verbs in the following sentences are transitive, which reflexive and which intransitive. Point out the objects of the transitive and reflexive verbs and the complements of the verbs of incomplete predication. Remember that a transitive verb may have two objects: direct and indirect.

1. The weather was dry and cool.
2. The people made Brutus a consul of Rome.
3. At the end of the day, the workers were tired.
4. Mother gave me a storybook on my birthday.
5. We found him sitting under a tree.

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6. Regular exercise will help you to keep fit.
7. The little boy wants to become a pilot.
8. The newspaper reported the accident the next day.
9. The victory made the Emperor very proud.
10. Pakistanis regard Jinnah as the Father of their nation.
11. The long walk exhausted him.
12. The doctor gave him some medicine for his headache.
13. They felt very happy at the news of their success.
14. John has always been a true friend.
15. The moon looks very bright tonight.
16. The child was well looked after.
17. People call Einstein a genius.
18. The mountains appeared to be very far away.
19. Everybody thought he was a fool.
20. The food smelt delicious.
21. He told us a pack of lies.
22. The sky is full of stars.
23. The night brings us sleep and rest.
24. Failure filled him with despair.
25. Birds of a feather flock together.







15 Active and Passive Voice

The following two sentences say the same thing, but in different ways:

(a) *Akhtar drove the car.*

(b) *The car was driven by Akhtar.*

The first sentence tells us what Akhtar did; the second tells us what was done to the car. If we look at the sentences closely, we find that:

In *(a)*, *drove* is the verb and *Akhtar* is its subject.

[Q: *Who/What* drove the car? Ans: *Akhtar*]

Secondly, the verb *drove* is transitive because it has an object, *car*.

[Q: Drove *what/whom*? Ans: *(the) car*]

In *(a)*, it is the subject (Akhtar) that is the doer or performer of the action—the action of *driving*.

In other words, the subject is the *agent*, that is, the subject did something and what the subject did affected another object (*car*).

> A sentence, in which the subject of the verb is the agent or doer of the action denoted by the verb, is said to be in the active voice.

(*active* = energetic; working. The subject is *active*, that is it acts or does something.)

But, in sentence *(b)*, the verb is *was driven* and the subject is *car*.

[Q: *Who/What* was driven? Ans: *(The) car*]

In this sentence, the subject is not the *agent*, that is, it did not do anything. On the contrary, something was done to the subject. It is the subject (*car*) which was acted upon or was affected by the action.

Secondly, as the subject did not do anything, somebody or something else could not have been affected by its action. So, the verb *was driven* does not have an object. It is intransitive.

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A sentence, in which the subject does not perform the action denoted by the verb but is acted upon, is said to be in the passive voice.

(*passive* = not active. The subject does not act.)

If you look at the two verbs, you will find that they are different forms of the same verb *drive: drove, was driven*. So, the form of a verb tells us its *voice*. We can, therefore, say that *voice* is that form of a verb which shows whether or not the subject of the verb is the *agent* of the action denoted by the verb.

Differences between Active and Passive

We can now summarise the differences between the two voices:

1. The subject of an active verb is the agent or doer of the action denoted by the verb.
2. The subject of a passive verb is not the agent or doer of the action denoted by the verb.
   The subject is acted upon or affected by the action denoted by the verb. It is passive, that is, inactive.
3. In a sentence in the passive voice, the agent of the action denoted by the verb may or may not be mentioned:



   (c) A tiger was seen near the river.
   This sentence does not tell us *who* or *what* saw the tiger, that is, the agent or doer of the action denoted by the verb *was seen* is not mentioned.
4. In a sentence in the passive voice, if we want to mention the agent, we have to use a preposition after the passive verb and then mention the agent.
   The agent then becomes the object of the preposition used:
   (d) A tiger was seen near the river by the villagers.
   (e) The room was crowded with people.
   In *(d)*, the preposition *by* is used after the passive verb *was seen* and then the agent *villagers* is mentioned. The agent—a common noun—*villagers* becomes the object of the preposition *by*.

In *(e)*, the preposition *with* is used after the passive verb *was crowded* and then the agent—*people*—who crowded the room is mentioned. The agent (noun) *people* becomes the object of the preposition *with*.

5. The form of the passive verb is different from that of the corresponding active verb.

Usually, the passive verb is made up of an appropriate form of the verb *be* + the past participle form of the *active verb*:

was seen = *was* (a past tense form of *be*) + *seen* (past participle of *see*)

was crowded = *was* (a past tense form of *be*) + *crowded* (past participle of *crowd*)

However, when the agent is not mentioned or not known, an appropriate form of the verb *get* is sometimes used instead of *be*. So, the passive verb is formed by using an appropriate form of *get* + the past participle of the active verb:

(f) *Many soldiers got killed in that battle.*
[past tense of *get* + past participle of the verb *kill*]

(g) *Many letters get lost in the post.*
[present tense of *get* + past participle of the verb *lose*]

(h) *Raheel will surely get elected President this time.*
[future tense form of *get* + past participle of the verb *elect*]

A **State which of the following sentences are in the active and which in the passive voice:**



1. Prizes were awarded to the winners.
2. Do you know how cheese is made?
3. My mother cooks our meals every day.
4. A new airport will be built soon near the city.
5. The document was stolen from the safe.
6. Absolute silence should be maintained in the library.
7. You must not talk to anybody during an examination.
8. Results of the examination will be announced after fifty days.
9. Refreshments will be served at 11 a.m.
10. We cleaned our own rooms and made our own beds.
11. The play has been acted many times by many different groups.
12. All the tickets for the show were sold in an hour.
13. The boys were flying balloons all day long.

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14. The enemy was forced to surrender.
15. The children planted trees all round their school.

Changing from Active to Passive

It should be clear now that in changing the voice from active to passive, we have to make certain changes. They are summarised below:

1. The object of the active verb becomes the subject of the passive verb.

   It, therefore, follows that only active transitive verbs with objects can be changed into passive.

   So, all sentences in the active voice cannot be changed into the passive.

2. The subject of the active verb or the *agent* can be mentioned only with the help of a preposition: usually *by* or *with* is used after the passive verb and then the *agent* is mentioned. The *agent,* therefore, becomes the object of the preposition used.

3. An active transitive verb may have two objects: *direct* and *indirect*:

   (i) Mr Siddiqui taught us English.

   Q: Mr Siddiqui taught *what*? Ans: *English* (direct object)

   Q: Mr Siddiqui taught *whom*? Ans: *us* (indirect object)

   In changing the voice to passive, any one of the objects can be made the subject of the passive verb. The other object becomes the object of the passive verb and is then known as the ***retained object***:

   (j) English was taught us by Mr Siddiqui.

   (k) We were taught English by Mr Siddiqui.

   In *(j), us,* the indirect object of the active verb *taught,* is the retained object.

   In *(k), English,* the direct object of the active verb *taught,* is the retained object.

   Note, however, that in some cases the preposition *to* is used in the passive voice before the noun that is the indirect object in the active voice:

   (l) The Principal gave Reema a prize. (Active)

   (m) Reema was given a prize by the Principal. (Passive)

   (n) A prize was given Reema by the Principal. (Passive)

   (o) A prize was given to Reema by the Principal. (Passive)

   In *(o) Reema* is the object of the preposition *to.*

4. Depending on the tense of the active verb, an appropriate passive form of the verb *be* has to be used with the past participle form of the active verb to get the passive form:

(*p*) Active: *A cat ate the fish.*

Passive: *The fish was eaten by a cat.*

The tense of the active verb *ate* is simple past. So, the appropriate passive form of the verb *be*—*was*—is used. The past participle form of the active verb *ate* is *eaten*.

(*q*) Active: *I have written a letter.*

Passive: *A letter has been written by me.*

The tense of the active verb is present perfect. So, the appropriate passive form of the verb *be* is *has been*. The past participle form of the verb *write* is *written*.

(*r*) Active: *They were learning a new song.*

Passive: *A new song was being learnt by them.*

The tense of the active verb is past continuous. So, the appropriate passive form of *be* is *was being*. The past participle form of *learn* is *learnt*.

Note also that the plural *were* (learning) becomes singular *was* (learning) because the subject has become singular.

A table of the active and passive forms of the verb *do* in the various tenses is given below:

Tense	Active	Passive
simple present	He *does* it.	It *is done* by him.
present continuous	He *is doing* it.	It *is being done* by him.
present perfect	He *has done* it.	It *has been done* by him.
simple past	He *did* it.	It *was done* by him.
past continuous	He *was doing* it.	It *was being done* by him.
past perfect	He *had done* it.	It *had been done* by him.
simple future	He *will do* it.	It *will be done* by him.
future continuous	He *will be doing* it.	It *will be being done* by him. (rarely used)
future perfect	He *will have done* it.	It *will have been done* by him.

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5. When an active transitive verb of incomplete predication is made passive, the objective complement becomes a subjective complement, because the object of the active verb becomes the subject of the passive verb:

(s) Active: *The people made him the king of that land.*
him—object; *the king of that land*—objective complement

Passive: *He was made the king of that land by the people.*
He—subject; *the king of that land*—subjective complement

(t) Active: *Everybody called Ghani a fool.*
Ghani—object; *a fool*—objective complement

Passive: *Ghani was called a fool by everybody.*
Ghani—subject; *a fool*—subjective complement

Given below are two examples of how an imperative sentence may be changed from the active to the passive voice:

(u) Active: *Switch off the lights.*
Passive: *Let the lights be switched off.*

(v) Active: *Please do not eat inside the auditorium.*
Passive: *You are requested not to eat inside the auditorium.*

Note:

1. The term *voice* is applicable to verbs, clauses, and sentences.
2. There are two voices: the *active* and the *passive*. The active voice is the basic type.
3. The two voices enable us to look at the same action in two different ways. The active voice looks at the action from the point of view of the agent; the passive voice looks at the action from the point of view of the person or object affected by the action. So, the choice of which voice to use depends on what we want to emphasise—the agent, or the thing or person affected by the action of the agent.
4. The passive voice is generally used in writing reports, describing scientific experiments, etc., for in such cases what is done, has been done, or needs to be done is more important than the agent.
5. The passive voice is used when the agent is obvious or known, or people in general are the agents:
(w) *It is said that she is a very intelligent person.*
(Active: *They say* ...)

(x) *People are treated free of charge at this hospital.*

(y) *Loans for buying houses can be obtained from banks.*

(z) *Such violence cannot be tolerated.*

6. The passive voice is used when we do not want to mention or do not know who the agent is, or want to avoid saying something unpleasant or harsh.

B **Change the voice:**

1. All the dishes have been cooked by Badar.
2. Close the windows immediately.
3. We shall do whatever you tell us.
4. These rooms are cleaned every day.
5. We have received no information regarding this matter.
6. It is said that honesty is the best policy.
7. Every year, thousands of pilgrims visit this holy site.
8. The fort was surrounded by the enemy.
9. The whole floor was covered with a beautiful carpet.
10. The farmers ploughed the land and sowed seeds.
11. Pele has scored more than a thousand goals.
12. This message should be given to him as soon as possible.
13. We are going to decorate this room with flowers.
14. John could not remember the address of Jeff's house.
15. The magician entertained the children with his tricks.



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Checkpoint 3

Let's Revise...

- Active and Passive Voice
- Transitive and Intransitive Verbs
- Conjunctions

A **Change the following sentences from active to passive and passive to active voice. One has been done for you.** (3)

1. Talha asked the post office to deliver the package to his friend as soon as possible.
   The post office was asked by Talha to deliver the package to his friend as soon as possible.
2. He was told by his teacher that he had to work hard or he would fail the test.
3. Wania delivered the bad news to her father in the morning.
4. Anas had scheduled an appointment for the evening but could not make it.

B **Pick out the verbs in the following sentences and indicate whether they are transitive, intransitive, or are of incomplete predication. Are the transitive verbs direct or indirect? Also indicate the complements of the verbs of incomplete predication. One has been done for you.** (3)

1. Fiza is a very good writer.
   verb of incomplete predication. 'A very good writer' is the complement of the verb 'is'.
2. I will send him some flowers to wish him well.
3. The rain falls periodically.
4. The lion was roaring ferociously.

C **Join the sentences below with the conjunctions given in the brackets.** (4)

1. She was happy. Her demands were being met. (as long as)
2. He woke up. He had to go out. (as soon as)
3. Aamna did not know the answer. Salma did not know the answer. (neither...nor)
4. Meher finished the meeting. She was called for another one. (no sooner than...)

Teacher's Note: If the class scores less than 50% marks on average, the teacher should reinforce topics that most students struggled with. Alternatively, students who demonstrate better understanding of the concepts can aid their peers in a collaborative learning environment.

Total ____ / 10

In a sentence like *John's book is lying on the table,* the *'s* is not the contracted form of the verb *is*. This apostrophe has been used to point out that the book belongs to John. It is a signal to denote *possession*. (See Book 3, Chapter 4)

(f) *Rida's sister is Maha's friend. (= sister of Rida; = friend of Maha)*

(g) *Amir's house is nearby. (= house of Amir)*

Remember that the contraction *it's* stands for *it is*:

(h) *It's getting late. (= It is)*

(i) *It's never too late to say sorry. (= It is)*

In the case of *it*, the apostrophe *'s* is never used to denote possession.

You should never use *it's* to mean something belonging to *it*:



Correct: *The dog was wagging its tail.*

Incorrect: *The dog was wagging it's tail.*

Correct: *The bird flapped its wings.*

Incorrect: *The bird flapped it's wings.*

You have to be careful also about the contracted forms of *had* and *would*, for both are contracted to *'d*.

(j) *She had bought a new dress. = She'd bought a new dress.*

(k) *She would have bought a new dress. = She'd have bought a new dress.*

In this case also, you can tell what word has been contracted by looking at the word that follows the contraction:

If *'d* is followed by the past participle form of a verb, it is = *had*

If *'d* is followed by the base form of a verb, it is = *would*.

Not

Not is a word, which is very often contracted: we drop the ***o*** and use the apostrophe in its place. Given below are some examples:

is + *not* = is*n't*

are + *not* = are*n't*

shall + *not* = sha*n't*

was/were + *not* = was*n't*/were*n't*

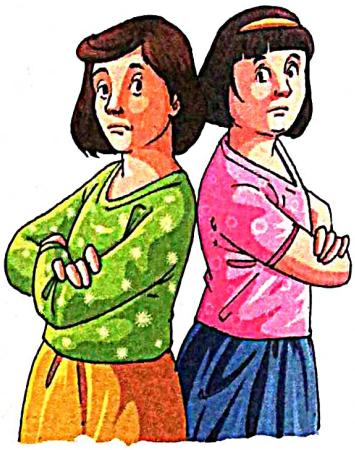
can + *not* = ca*n't*

does/do + *not* = does*n't*/do*n't*

will + *not* = wo*n't*

has/have + *not* = has*n't*/have*n't*

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Note that in questions, when we do not use a contraction, we write or say:

(l) *Why are they not speaking to each other?*

(m) *Has Suleman not gone to Islamabad?*

But when we use a contraction, we write or say:

(n) *Why aren't they speaking to each other?*

(o) *Hasn't Suleman gone to Islamabad?*

The word *not* is brought forward and joined to the helping verb.

Given below is a list of some more contractions of *not*:

had + *not* = had*n't*	could + *not* = could*n't*	did + *not* = did*n't*
must + *not* = must*n't*	might + *not* = might*n't*	ought + *not* = ought*n't*
shall + *not* = sha*n't*	should + *not* = should*n't*	need + *not* = need*n't*
will + *not* = wo*n't*	would + *not* = would*n't*	dare + *not* = dare*n't*

Warning: You should not use contractions in formal written English: do not use contractions when writing examinations, in written assignments, or tasks unless you have been specifically asked to do so.

A **Rewrite the following sentences, replacing the underlined words with contractions:**

1. We will have only some boiled vegetables for dinner.
2. He did not like that book at all.
3. 'The students must not play football in this rain,' said the Principal.
4. Laila would not tell us why she was crying.
5. They have forgotten to invite the most important person.
6. You need not shout, I am not deaf.
7. We were sure that Khurram would have finished his homework by then.
8. The little bird had not learnt to fly yet.
9. It is getting late; when do you think they will come?
10. 'Can we not listen to this song a little later?' asked Rahema.

Note:

- In questions and exclamations, *am not* is contracted to *aren't*:
  Aren't I right? *Aren't* I playing today?

- We can use *isn't, hasn't, haven't,* etc. at the end of a sentence, but we cannot use *'s, 've,* etc. in the same way:
  Correct: *I know who she is.* ✓
  Incorrect: *I know who she's.* ✗
  Look at the question: *Have you done your homework?*
  If the answer is: *No, I have not,* it is correct to say: *No, I haven't.*
  If the answer is: Yes, I *have,* it is incorrect to say: Yes, *I've.*
  You have to say: Yes, I *have.*
- Sometimes, two contractions are possible. We can say:
  he isn't or *he's not*
  you aren't or *you're not*
  they won't or *they'll not*
- We can sometimes use a contraction after a noun:
  John's an intelligent boy. (= *John is* …)
  His mother's ill. (= *His mother is* …)
- We can use contractions with words like *who, where, how* in questions:
  who's = who *is* / who *has* [*Who's this man? Who's done this deed?*]
  how's = how *is* / how *has* [*How's he now? How's this been done?*]
  where's = where *is* / where *has* [*Where's John? Where's John gone?*]
- We can use contractions with *that, here, there,* and *now* also.

B **Rewrite the following sentences, replacing the underlined words with contractions:**

1. 'Shall I not look beautiful in that red dress?' the Wicked Queen asked the mirror.
2. 'Where is your brother? Will he not come to school today?' Harry asked John.
3. 'Now is the time that we must attack the enemy,' said the commander.
4. Ghani is ill; he cannot even get up from bed.
5. It will not rain today. The sun is shining and there is not a cloud in the sky.
6. Why is Tom not going to school? He should not be absenting himself this way.

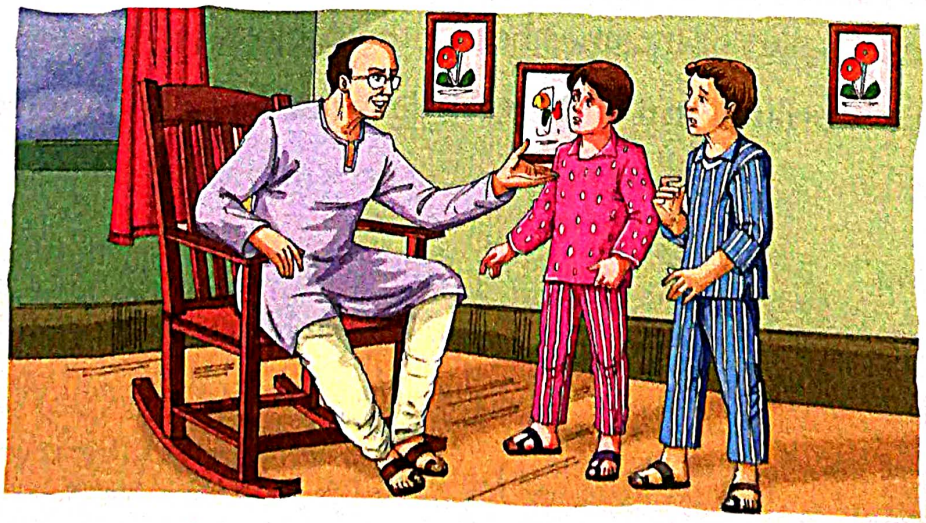


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7. Who is that knocking on the door?
8. There is nobody there; it is only the wind.
9. 'Come, we will have a party. Do not be so upset,' said Harris.
10. 'Time is up. Stop writing and you must not forget to hand over your scripts to me,' said the teacher.

C **Rewrite the following sentences without using any contraction:**

1. 'Where's the doctor? It's an emergency!' said Sabih.
   'Why, what's happened?' asked the nurse.
   'My brother's been badly hurt in an accident.'
2. 'It's very hot today, isn't it?'
   'I really can't tell, for I've been sitting in this air-conditioned room all day.'
   'Aren't you lucky!'
3. 'Where's your brother, Sabih? Won't he play in today's match?'
   'No, he's injured—he's in hospital.'
   'Why, what's happened? I haven't heard anything about an accident.'
   'He's been knocked down by a car—it happened last night.'
4. 'You shouldn't have spoken to him like that.'
   'But aren't I right in telling him the truth?'
   'The truth isn't always pleasant. You mustn't forget that.'
   'Let's not talk about it anymore.'
5. 'You're all young. Now's the time to look for adventure.'
   'We've got school tomorrow,' said Kasim drily.
   'Who'd have thought that you were so faint-hearted.'
   'Kasim's right, you know. Ma'll throw a fit if she hears what you're telling us.'





17 Questions

Often we ask questions because we wish or want to know something from somebody. Depending on what we want to know or the kind of answer we expect, questions can be of three main kinds. We shall now discuss them briefly. You shall be told more about them in higher classes.

Just remember that a sentence which asks a question is known as an ***interrogative sentence***.

Yes–No Questions

Questions to which *yes* or *no* is expected as an answer are known as *yes–no questions.*

Compare the given statements with the questions:

Statement	Question
(a) He has learnt to play the violin.	*(a) Has he learnt to play the violin?*
(b) Sam was a good friend of yours.	*(b) Was Sam a good friend of yours?*
(c) Lend me your pen.	*(c) Will you lend me your pen?*

If you compare the statements with the questions, you will note that in each question the verb or a part of it comes before the subject.

Sometimes, an appropriate form of the verb *do* is used as a helping verb in such questions:

Statement	Question
(d) You like classical music.	*(d) Do you like classical music?*
(e) The train arrived on time.	*(e) Did the train arrive on time?*
(f) He goes for a walk every day.	*(f) Does he go for a walk every day?*

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Suitable forms of the verbs *be* and *have* may also be used sometimes:

Statement	Question
(g) John is present today.	*(g) Is John present today?*
(h) Rizwan has a ticket.	*(h) Has Rizwan a ticket?*
(i) You were absent yesterday.	*(i) Were you absent yesterday?*

Question *(h)* can also be framed thus: *Does Rizwan have a ticket?*

Yes–No questions can be asked for permission also:

(j) Can I sit down? *(k) Can Geti come in?* *(l) May we go home now?*

(It is always considered more polite to say, 'May I ...?' rather than 'Can I ...?')

The answers to such questions are usually not just a simple *yes* or *no*; the answers may contain some words in addition to *yes* or *no*:

(jA) Yes, you can. / No, you cannot.

(kA) Yes, Geti can come in. / No, Geti cannot.

(lA) Yes, you may. / No, you may not.

Look at the following questions carefully:

(m) Must I eat some vegetables? [Ans: *Yes, you must.*]

(n) Do I have to do my homework? [Ans: *Yes, you have to.*]

When you ask such questions, you usually expect the answer to be *yes*, because you are asking a question about something that you know you have to do.

Sometimes, you may ask a question to know what some person would like you to do:

(o) Shall I make you some tea? *(= Would you like me to make some tea for you?)*

(p) Shall we go to the park and play? *(= Would you like us to go to the park and play?)*

Some questions may be framed in a negative manner, that is, contain the adverb of negation—***not***:

(q) Can't you write more neatly? (= I had thought you can write more neatly, but obviously you cannot.)

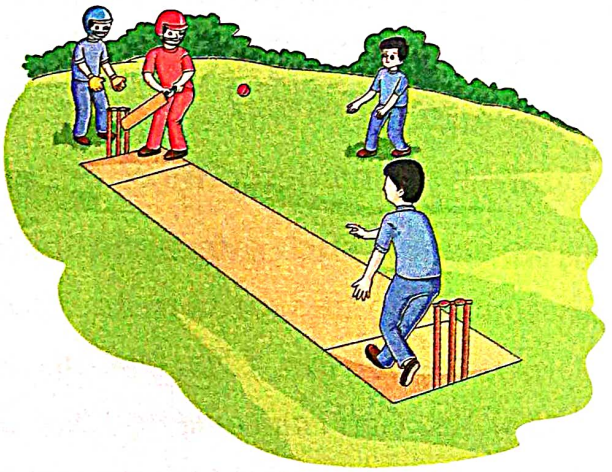
(r) Hasn't the bus come yet? (= I had expected the bus to have come by this time, but it has not.)

A **Some statements / answers are given below. Frame questions to match these statements / answers. Two examples are given to help you.**

The boy is intelligent. → → → *Is the boy intelligent?*

You must polish your shoes. → → → *Must I polish my shoes?*

1. Sarim has bought a pen.
2. Yes, you may leave the room.
3. No, you cannot go to sleep now.
4. I thought you would have finished painting the picture by now.
5. Buses run regularly from this place to the station.
6. Geti came to the show tonight.
7. Shan is ill.
8. They are going to play cricket today.
9. Yes, you must be polite to everybody.
10. It rained last night.



Tag Questions

Very often, we add a shortened form of a *yes–no* question, or a *tag question*, to a statement to turn it into a question:

(a) *He **has** already **gone** home, hasn't he?*

(b) *He **has been lying** all the time, hasn't he?*

(c) *You **are** a friend of Rohaan, aren't you?*

(d) *I **warned** you, didn't I?*

[The meaning of the word *tag* as used here is *something that is added (to something else).*]

Note that:

(i) if the verb used in the statement part of the question consists of a helping verb, as in *(a)*, the same helping verb is repeated in the tag.

(ii) if there is more than one helping verb in the statement, as in *(b)*, only the first helping verb is repeated in the tag.

(iii) if the verb in the statement part is positive, the verb in the tag is usually negative.

In *(a)*, *(b)*, *(c)*, and *(d)*, the verbs in the statements are positive. So, in the tags the verbs have been used with the adverb of negation—*not* (contracted to *n't*).

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On the other hand, if the statement is negative, the verb in the tag is usually positive:

(e) *He **hasn't** gone home, has he?*

(f) *You **aren't** a friend of Rohaan's, are you?*

(g) *I **didn't** forget you, did I?*

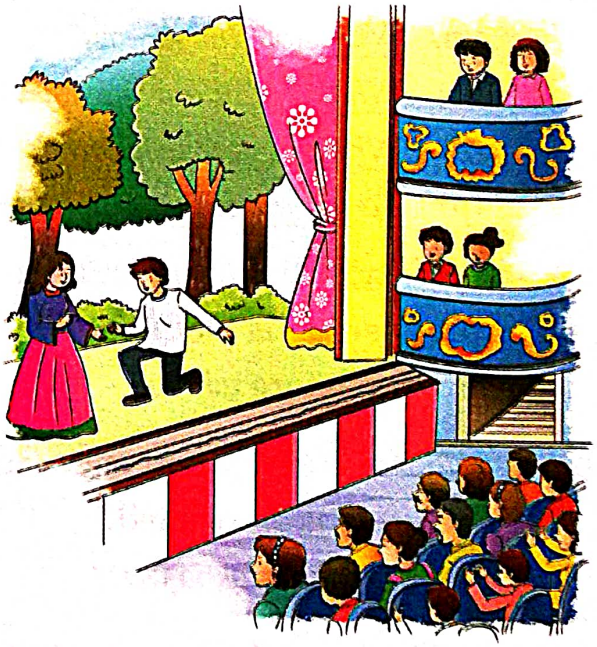
There are exceptions to this general rule. To some statements, like one that makes a suggestion, we add a tag containing a positive verb even when the verb in the statement is positive also:

(h) ***Let us** go for a walk, shall we?*

(i) ***Let us** have tea now, shall we?*

B **Add tag questions to turn the given statements into questions:**

1. He lives all alone in the house.
2. Taha is an honest man.
3. He didn't sleep all night.
4. Let us go and watch a play.
5. Shakespeare wrote many plays.
6. Sana is a good painter.
7. They are good friends.
8. It rained all night.
9. John plays the violin.
10. You will do what is right.



Wh-Questions

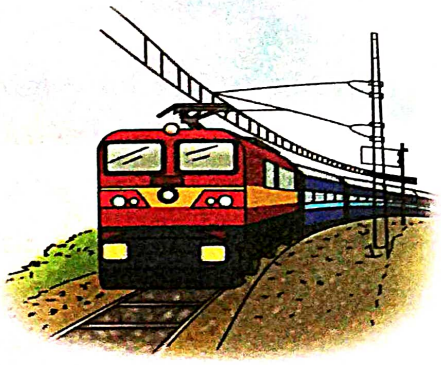
One of the main ways of asking a question is by using a *wh-word*, i.e. a word beginning with *wh-*. Such a question is thus known as a *wh-question*.
Wh-words include *why, who, whose, whom, where, when, what, which,* and *how*. *How* is included in the list of *wh*-words as an exception.

(a) *Who has painted this picture?*

(b) *Who/Whom did she speak to over the phone?*

(c) *Whose cell phone is this?*

(d) *Which is the longest river in the world?*
(e) *When is the train expected to arrive?*
(f) *Where did the accident take place?*
(g) *Why were they shouting so loudly last night?*
(h) *How could he refuse to help you?*
(i) *What have you done to make him so angry?*



Sometimes, *whoever, whatever,* or *wherever* is used instead of *who, what,* or *where* for the sake of emphasis:

(j) *Whoever had seen such a terrible scene before?*
(k) *Whatever is the matter that mother is so upset?*
(l) *Wherever did he hear that ridiculous story?*

The answer to a *wh*-question provides the information that the *wh*-word wants.

(i) *Who* and *whom* are used in questions about a person's identity:

(m) *Who stole the money?*
(n) *Who/Whom did the dog bite?*
(o) *Who did you speak to?*
(p) *To whom did you give the book?*

Note how the preposition *to* has been used in *(o)* and *(p)*: with *who* the preposition is placed at the end of the question, with *whom* it is usually placed before *whom*.

(ii) *Whose* is used when one wants to know to whom something belongs or with whom it is associated:

(q) *Whose book is that?*

(iii) *Which* is used when someone is asked about a particular thing or person out of many:

(r) *Which is the most interesting book you have ever read?*
(s) *Which of the films did you like most?*

(iv) *When* is used in questions regarding time:

(t) *When will you go to school today?*
(u) *When did Mother come back from her office?*
(v) *When will Harris go to Islamabad?*

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(v) *Where* is used in questions regarding direction, place, or position:

(w) Where can I find a shop that sells sweets?

(x) Where was Shakespeare born?

(y) Where, on a map of Pakistan, will you find the Himalayas?

(vi) *Why* is used in questions regarding the reason for something:

(z) Why are you in such a hurry to go home?

(vii) *What* can be used to ask for many kinds of information:

(aa) What do you think of the new novel written by him? (opinion)

(ab) What caused the accident? (reason)

(ac) What are you looking for? (object/purpose)

(ad) What does the word 'culture' mean? (meaning of a word)

(ae) What happened at the meeting? (details of an event)

(viii) *How* also can be used to ask for many kinds of information:

(af) How do you open this box? (about the way it can be done)

(ag) How do you feel now after taking the medicine? (feeling)

(ah) How did she look in the new dress? (appearance)

How can be used with other words to begin a question: *how many, how much, how long, how far, how old, how big, how small,* and so on.

Note:

(i) When *who* or *what* is used as a subject in a question, the word order is the same as in a statement, i.e. the subject comes before the verb:

(ai) Who has stolen my book?
(Statement: *Someone has stolen my book.*)

(aj) What happens if he leaves now?
(Statement: *Something will happen if he leaves now.*)

(ii) When *who* or *what* is used as an object in a question, a part of the verb comes before the subject:

(ak) What will you do now?
[*What* (object) + *will* (helping verb) + *you* (subject) + *do* (main verb)]

(al) Who did you talk to in the morning?
[*Who* (object of *to*) + *did* (helping verb) + *you* (subject) + *talk* (main verb)]

(iii) Formerly, when a preposition was required to be used with a question word, the preposition was placed before the question word:

(am) ***To*** *whom did you speak this morning?*

(an) ***On*** *what proof will you rely to prove your innocence?*

However, now the common practice is to place the preposition where it sounds natural:

(ao) *Where are you taking me* ***to****?*

(ap) *What proof will you rely* ***on*** *to prove your innocence?*

(aq) *Where has all this money come* ***from****?*

C **Turn the following statements into questions as suggested:**

1. He will do something. (Begin: *What* ...)
2. Somebody rang him up. (Begin: *Who* ...)
3. The policeman asked him something. (Begin: *What* ...)
4. The old man lives here. (Begin: *Where* ...)
5. Somebody's car is parked right in front of our house. (Begin: *Whose* ...)
6. Rameen had fish for lunch. (Begin: *What* ...)
7. His father has been ill for some time. (Begin: *How long* ...)
8. He married the daughter of a well-known film star. (Begin: *Who/Whom* ...)
9. This pen belongs to somebody. (Begin: *Who* ...)
10. This is the most expensive item in the shop. (Begin: *Which* ...)

Alternative Questions

These are questions in which two or more alternatives are mentioned and one of them is expected to be the answer:

(a) *Would you like to walk home or take a bus?*
(Ans: *I would like to walk home. / I shall take a bus.*)

(b) *Do you go to school by bus or car?*

(c) *Would you like to have tea or coffee?*

(d) *Which season do you like better—summer or winter?*

(e) *Is the road narrow or wide?*

(f) *Are you going to school today or not?*

(g) *Did Brazil or Argentina win the World Cup?*

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18 Idioms

An idiom is a group of words that act together as a single unit, and one cannot work out the exact meaning of an idiom by simply adding up the meaning of each of the words the idiom is made up of.

Kick the bucket is an idiom that means 'to die'. The word 'bucket' means a 'pail', and the meaning of 'kick' is to 'hit something or somebody with your foot'. If you add up the meaning of each of the individual words, you do not get the meaning of the idiom.

[As you must have guessed, this idiom is used humorously.]

Sometimes, however, you can see the connection between the meaning of an idiom and what you get by adding together the meaning of each word of the idiom.

A bolt from the blue is an idiom that means 'something unpleasant or unwelcome happening unexpectedly or without warning'. One can guess that 'blue' here means 'a blue or clear sky'. When the sky is clear, you do not expect lightning or a 'thunder**bolt**' to strike. If that does happen, then it will really be a most surprising and unpleasant occurrence, for the effect of a lightning strike or thunderbolt is destructive.



The news of his friend's sudden death was a bolt from the blue.

What you should note is that the meaning of the idiom is different from the literal meaning of each word of the idiom taken together.

A similar, but slightly different idiom—*out of the blue*—is used when the unexpected happens. The surprise might be a pleasant one:

He got a scholarship from his college out of the blue.

Here, the surprise is a cause for happiness.

Given below are some common idioms:

1. above board—honest and legal
   All his dealings with his customers are open and above board.
2. a baker's dozen—thirteen
   There were thirteen men in the room—a baker's dozen.
3. a cold fish—someone not showing any emotion, unfriendly
   Ghufran is not a cold fish—he has always helped me when I needed it.
4. *(as)* dead as a doornail—dead, with no hope of coming alive again
   The theory that the sun goes round the earth is as dead as a doornail.
5. the lion's share—the biggest part of something
   John grabbed the lion's share of the cake and left little for anybody else.
6. over the moon—very happy about something
   She was over the moon when she heard that she had won the first prize.
7. once in a blue moon—rarely, seldom
   He is very lazy and would go out for a walk once in a blue moon.
8. a snake in the grass—a person who pretends to be a friend but cannot be trusted
   The king trusted him, but he, a snake in the grass, helped the King's brother to kill the king while he slept.
9. a stone's throw (away from something)—a very short distance
   I usually walk to my school as it is a stone's throw from my home.
10. feet of clay—a flaw, weakness, or defect
    Even great men have feet of clay, for they are, after all, human beings.

Now, look at the two following examples:

11. *(a)* give in—yield, surrender
    (b) run out of—finish, exhaust (something)
    The soldiers guarding the fort had to give in to the enemy as they soon ran out of food and water.

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Idioms such as 'give in' and 'run out' are also known as ***phrasal verbs***, for each of them consists of a verb and another word, the two acting together as a unit. Secondly, 'give in' or 'run out' means something different from what we get if we look at the meaning of each of the words separately.

You must remember that phrasal verbs are multi-word verbs, that is, they are made up of a verb and one or more other kinds of words, like prepositions, adverbs, etc. The meaning of a phrasal verb is not fixed. It can have more than one meaning, that is, it can have one meaning in one sentence and a different meaning in another.

Given below are some examples of such idioms:

12. give in—hand over, submit [compare this with 11*(a)* above]
    The examinees were told to give in their scripts before leaving the examination hall.
13. look after—to take care of
    The lonely old man had nobody to look after him.
14. call off—cancelled
    It was raining so heavily that the match had to be called off.
15. put up with—bear patiently, tolerate
    Living close to the airport, they had to put up with the noise of planes landing and taking off all the time.
16. put up—stay (for food and lodging)
    He had no place to stay and so put up at a guest house.
17. fall through—fail
    Our plan to stage a play fell through for lack of time.
18. drink in—listen with great attention
    The students drank in every word that the teacher said.

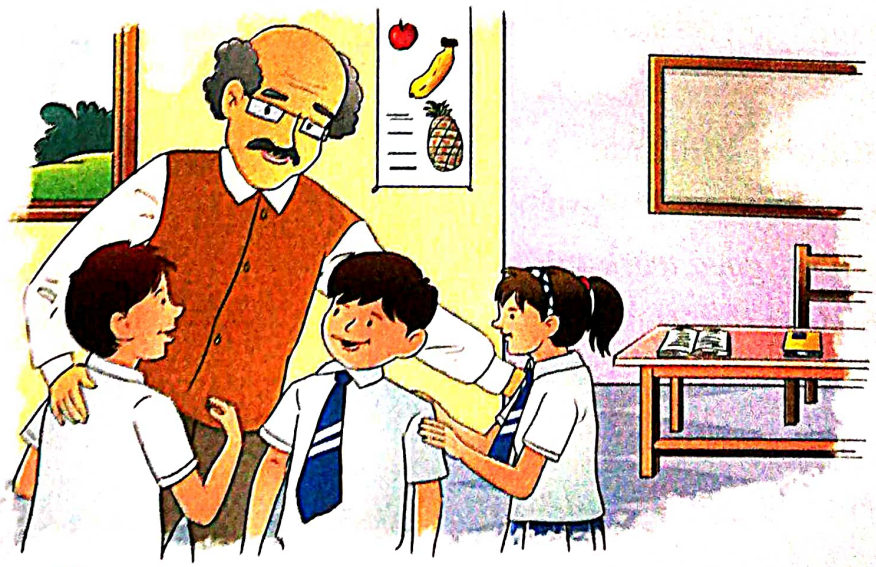


19. keep up—maintain, continue
    The neighbours always encouraged Sarah to keep up the good work she was doing by feeding the stray dogs of the locality.
20. set in—begin and continue
    This year, we are told, winter will set in early.

Replace each group of underlined words with an appropriate idiom chosen from those listed below. You may have to change the tense of a verb that an idiom contains.

take after	(as) fit as a fiddle	a stiff upper lip	in the limelight
look upon	in black and white	at the drop of a hat	a lame duck
make (both) ends meet		let the cat out of the bag	

1. Khurram always finds fault with others and will immediately point out the mistakes you have made.
2. We wanted to give mother a surprise on her birthday, but Aamna told her all about it.
3. John did not believe the promises made by the man selling the car—he wanted everything in writing.
4. He is no longer a minister—he is now a man without any power.
5. It is usual for a child to resemble, in looks and character, one of its parents.
6. Shan has lost his job and finds it difficult to support himself.
7. After resting for a day, all the members of the team were in good physical condition.
8. Even in the face of such a fierce attack by the enemy, he, like a true soldier, kept calm.
9. James wanted to be famous and would do anything to be the focus of public attention.
10. The kind old teacher regarded all his pupils as his own children.





19 Boating

'I wonder which of us had better pack the lunch basket?' said the Rat.

'Oh, please let me,' said the Mole. So, of course the Rat let him.



Packing the basket was not such pleasant work as unpacking it, but the Mole wanted to enjoy everything. Just when he had got the basket packed and strapped up tightly, he saw a plate lying on the grass. After the job had been done again, the Rat pointed out a fork that had been left out. Last of all, the mustard pot was discovered. The Rat had been sitting on it! Somehow the thing got finished at last without much loss of temper.

The afternoon sun was low as the Rat sculled gently homeward in a dreamy mood. The Mole was very full of lunch and pride and getting a bit restless. Presently, he said, 'Ratty! Please, I want to row, now!'

The Rat shook his head with a smile. 'Not yet, my young friend. Wait till you have had a few lessons. It's not as easy as it looks.'

The Mole was quiet for a moment or two. Then he jumped up and seized the sculls so suddenly that the Rat fell backwards off his seat with his legs in the air. The Mole took his place and grabbed the sculls with entire confidence.

'Stop it, you silly mole!' cried the Rat. 'You can't do it! You'll have us over!'

The Mole flung his sculls back and made a great dig at the water. He missed the surface, his legs flew up above his head and he found himself lying on top of the Rat. Greatly alarmed, he made a grab at the side of the boat and the next moment—sploosh! Over went the boat and he found himself struggling in the river.

How cold the water was and how wet it felt! How his ears sang as he went down and how bright and welcome the sun looked as he rose to the surface, coughing and spluttering! The Rat was laughing as he gripped the Mole by the scruff of his neck. He got hold of the two sculls and shoved them under the Mole's arms. Then, swimming behind, he propelled the helpless animal to shore, hauled him out and set him down on the bank—a squashy, pulpy lump of misery.

The Rat rubbed him down, wrung some of the wet out of him and told him to trot up and down till he was warm and dry again.

The dismal Mole, wet and ashamed, trotted about while the Rat plunged into the water, recovered the boat, turned it over and finally dived successfully for the lunch basket and struggled to land with it.

As they sat in the boat again, the Mole said in a low voice, 'Ratty, my generous friend! I am sorry for my foolish and ungrateful conduct. My heart quite fails me as I think how I might have lost that beautiful lunch basket. Will you forgive me and let things go on as before?'

'That's all right, bless you!' responded the Rat cheerily. 'What's a little wet to a Water Rat?'

(Adapted from *The Wind in the Willows* by Kenneth Grahame)

A **From the options given, pick out and tick the correct meaning of each word:**

Word	Meaning
1. wonder	(a) to roam about
	(b) to think and try to decide what you should do
	(c) to feel very happy about something
2. seized	(a) looked
	(b) sneezed
	(c) grabbed

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3. sculls
(a) bushes
(b) oars
(c) bones of the head

4. scruff
(a) something very dirty and untidy
(b) clean by rubbing hard
(c) the back of an animal or person's neck

5. propelled
(a) pulled hard
(b) supported
(c) pushed forward

6. hauled
(a) pulled or dragged
(b) swam across
(c) cried out loud

7. squashy
(a) like a drink made from oranges
(b) soft and easy to crush or squeeze
(c) making short, high-pitched sounds

8. lump
(a) to move in a heavy and clumsy way
(b) something unpleasant and bitter
(c) a solid and awkward mass without a regular shape

9. misery
(a) saving and storing money
(b) a wicked act or crime
(c) great suffering or discomfort of mind or body

10. wrung
(a) made a telephone call
(b) twisted and squeezed something (like clothes) to get the water out of it
(c) wore a ring on a finger

11. dismal
(a) sad, miserable, and gloomy
(b) to clean by destroying germs
(c) a feeling of shock

12. cheerily
(a) shouting in joy
(b) saying goodbye
(c) happily

B **Answer the following questions:**

1. Describe how the Mole packed the lunch basket.
2. What did the Mole want to do? Why did the Rat not want him to do it?
3. What did the Mole do after the Rat refused to listen to him?
4. What happened when the Mole made a dig at the water?
5. How did the Rat rescue the Mole?
6. What did the Rat do while the Mole trotted about?

C **Explain in your own words:** *'What's a little wet to a Water Rat?'*

D **State what kind of clause or phrase each of the underlined groups of words is:**

1. When he had got the basket packed again, the mustard pot was discovered.
2. The Mole, who was full of lunch and pride, was getting a bit restless.
3. The Mole, wet and ashamed, trotted about on the shore.
4. The Rat pointed out that a fork had been left out.
5. The Rat shook his head with a smile.

E **Fill in the blanks with appropriate prepositions or conjunctions:**

1. Mowing the lawn was not an easy task, ... Tom liked doing it.
2. As soon as the fish rose ..... the surface, the bird dived and caught it ..... its beak.
3. The cyclist fell ..... the bicycle ..... broke his ankle.

F **Pick out a gerund, an -ing adjective, and an -ed adjective from the following sentences:**

1. Packing the basket was not a pleasant task.
2. He saw a plate lying on the grass.
3. Greatly alarmed, he made a grab at the side of the boat.

G **Change the voice:**

1. The mustard pot was discovered.
2. He propelled the helpless animal to the shore.
3. The Rat told him to trot up and down.

H **Write down the different forms of the verbs swim and rub.**

I **Write a composition on how, on one occasion, you got into trouble by being disobedient. Use transitional words such as firstly, secondly, next, etc.**

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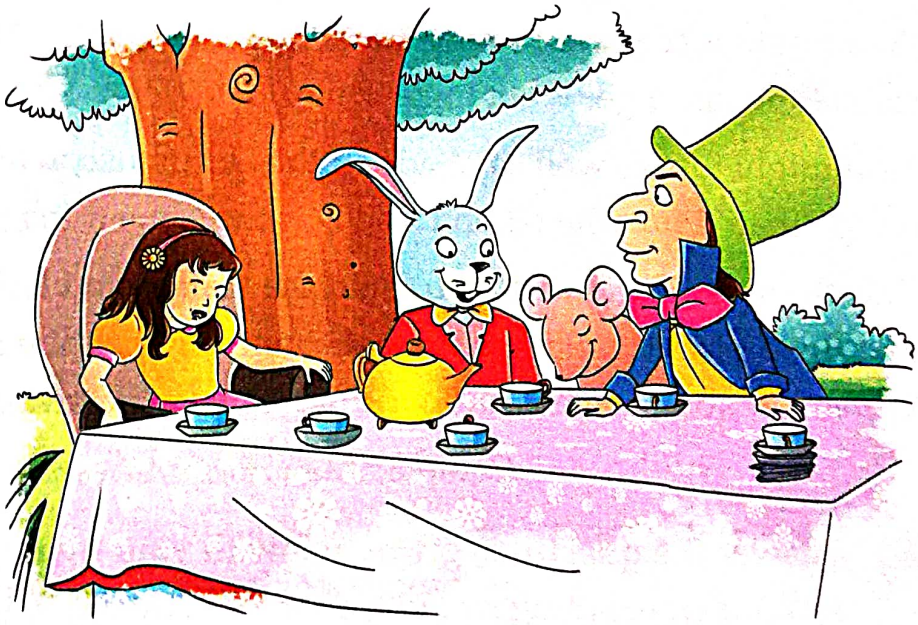


20 A Mad Tea Party

There was a table set out under a tree in front of the house and the March Hare and the Hatter were having tea at it. A Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. 'Very uncomfortable for the Dormouse,' thought Alice, 'only as it's asleep, I suppose it doesn't mind.'

The table was a large one, but the three were all crowded together at one corner of it. 'No room! No room!' they cried out when they saw Alice coming. 'There's plenty of room!' said Alice indignantly, and she sat down in a large armchair at one end of the table.

'Have some lemonade,' the March Hare said in an encouraging tone.



Alice looked all round the table, but there was nothing on it but tea. 'I don't see any lemonade,' she remarked.

'There isn't any,' said the March Hare.

'Then it wasn't very civil of you to offer it,' said Alice angrily.

'It wasn't very civil of you to sit down without being invited,' said the March Hare.

'I didn't know it was your table,' said Alice. 'It's laid for a great many more than three.'

'Your hair wants cutting,' said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.

'You should learn not to make personal remarks,' Alice said with some severity. 'It's very rude.'

The Hatter opened his eyes very wide on hearing this, but all he said was, 'Why is a raven like a writing desk?'

'Come, we shall have some fun now!' thought Alice. 'I'm glad they've begun asking riddles—I believe I can guess that,' she added aloud.

'Do you mean that you think you can find out the answer to it?' said the March Hare.

'Exactly so,' said Alice.

'Then you should say what you mean,' the March Hare went on.

'I do,' Alice hastily replied, 'at least—at least I mean what I say—that's the same thing, you know.'

'Not the same thing a bit!' said the Hatter. 'Why, you might just as well say that "I see what I eat" is the same thing as "I eat what I see"!'

'You might just as well say,' added the March Hare, 'that "I like what I get" is the same thing as "I get what I like"!'

'You might just as well say,' added the Dormouse, which seemed to be talking in its sleep, 'that "I breathe when I sleep" is the same thing as "I sleep when I breathe"!'

'It is the same thing with you,' said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing desks, which wasn't much.

(Adapted from *Alice's Adventures in Wonderland* by Lewis Carroll)

A **Answer the questions given below in your own words as far as possible:**

1. Who were sitting round the table? Why did Alice think that one of them could be uncomfortable?
2. Why was Alice angry with the March Hare? What did the March Hare say in reply to Alice's angry comment?
3. What 'personal remark' had the Hatter made?

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4. What examples did the Mad Hatter, the March Hare and the Dormouse give to prove to Alice that 'I say what I mean' and 'I mean what I say' are not the same thing?
5. Do you think the riddle about the raven and the writing desk had an answer?

B **Using a dictionary, match each word in Column A with its correct meaning in Column B:**

Column A	Column B
1. cushion	(a) very easy and comfortable (b) yellow sauce made with egg, milk, and sugar (c) a cloth bag full of soft material or feathers, used to make a seat comfortable
2. indignantly	(a) in a manner showing loss of dignity (b) in a manner showing anger or surprise at being treated unfairly (c) in a manner showing ill feeling and discomfort
3. encouraging	(a) causing people to feel affection (b) giving support, courage, or hope (c) awarding a medal for bravery
4. civil	(a) organised (b) helpful (c) polite
5. curiosity	(a) a need to see rare and unusual objects (b) a strong desire to know about something (c) a desire to make someone strong and healthy
6. severity	(a) the act of cutting into two pieces (b) strong disapproval; harshness (c) the act of separating forcefully
7. raven	(a) a pen and pencil stand (b) a rare kind of bench (c) a large black bird of the crow family

C **The words given below are all adverbs. Make sentences of your own with each of the words, clearly bringing out its meaning. An example is given to help you.**

hastily	indignantly	severely	sleepily	angrily	silently

Example: *He left the party hastily as he had to go to a meeting.*

D **Fill in the blanks with appropriate prepositions:**

1. I found the guests sitting ..... a large table.
2. 'Thank you!' said the lady. 'It was very kind ..... you to offer me your seat.'
3. 'Have you found an answer ..... the riddle?' asked Henry.
4. Many people dream and talk ..... their sleep.
5. Mother was busy laying the table ..... dinner.

E **Join each of the following pairs of sentences with the conjunction mentioned in brackets after the pair:**

1. They sat silently. Alice thought over all that they had said. (while)
2. The children were huddled together in one corner. The room was a large one. (but)
3. Alice was angry. She was polite. (though)
4. He was very curious. He stared at her for a long time. (as)
5. It was very uncomfortable for the Dormouse. They were resting their elbows on him. (because)

F **Write a letter to your friend about a tea party that you attended.**

G **Tell a short version of the story, A Mad Tea Party to a friend.**



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Checkpoint 4

Let's Revise...
- Contractions
- Idioms
- Prefixes and Suffixes

A **Rewrite the following sentences, using contractions wherever possible. One has been done for you.** (3)

1. Has Asad not brought you the documents?
   Hasn't Asad brought you the documents?
2. It is his birthday today and so he is celebrating with his friends.
3. 'Will you not come to my party this weekend?' asked Sumera.
4. 'Am I not in the final list of candidates?' asked Hasan.

B **Here is a list of some common idioms. Can you match them to their meanings?** (4)

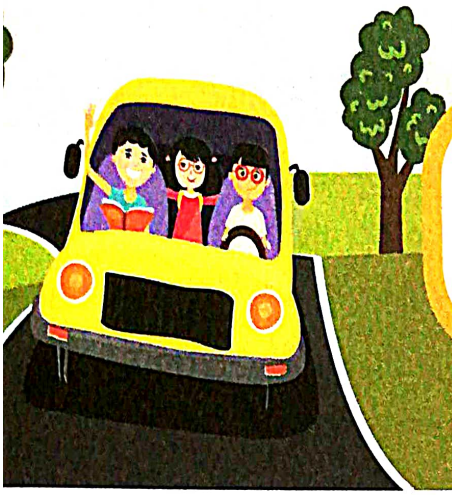
Column A	Column B
Kill two birds with one stone	To wish someone luck
Break a leg	To be very similar to someone else
Build castles in the air	Solve two problems in one go
Two peas in a pod	To create impractical ideas

C **Using prefixes and suffixes, create new words from the words given in Column A and put them down in Column B. One has been done for you.** (3)

Column A	Column B
Help	*Helpful*
Active	
Beauty	
Structure	

Teacher's Note: If the class scores less than 50% marks on average, the teacher should reinforce topics that most students struggled with. Alternatively, students who demonstrate better understanding of the concepts can aid their peers in a collaborative learning environment.

Total ____ 10



21 Writing a Letter

In Book 4, you have learnt how to write a simple personal letter. Let us go over what you have learnt about the *form* of a letter.

The items of information that are essential and must be provided in a letter are the following:

- the address from which you are writing the letter
- the date on which you are writing the letter
- the name of the person you are writing to or addressing
- the address of the person to whom you are writing the letter
- your own name

These different items of information are placed in different places of your letter. You will now be told of only one way in which this can be done.

What other information you should give, where you should place it, and how you should arrange it depend on what kind of a letter you are writing and to whom. You will learn a variety of forms used in writing a letter as you go up to higher classes.

Note:

- Nowadays, the address is written without putting a comma after the number of your house: *37 South Road*. If the number of the house includes a letter, then a comma is used before the name of the road to avoid confusion: *37B, South Road.*
- In writing the date, the day comes first, followed by the month and the year. No comma is used between the month and the year: *11 August 2019*. If you use only numbers, then full stops are used: *11.8.2019*.

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- In a personal letter, the address of the person you are writing to is usually written on the envelope. The following is an example:

  Mr G. Khan
  44/F, N. K. L. Road
  Karachi 74600

1. Imagine you are in a boarding school and you want to write a letter to your father or mother, asking for some more pocket money. Your letter would probably read something like this:

Hill View School
Dera Ghazi Khan
22 August 2019

Dear Papa,

You will be pleased to know that the results of my First Term Examinations are out and I have done quite well. You will, of course, receive the Report Card by post. Papa, I need some more pocket money. My friend Raza's birthday is coming up and I would like to give him the last book of the Harry Potter series—'Harry Potter and the Deathly Hallows'. I think the book costs around Rs 700.

Raza is my special friend, and his parents always remember to send me a gift on my birthday and some extra tuck with him to share with me after the holidays.

I am sorry that I have spent almost all the pocket money that you gave to the Matron for me at the start of the term. I have been treating myself and my friends at the school canteen. I promise to be more careful from now on and will buy whatever I need without asking for more. Matron has also scolded me for being so careless with the money.

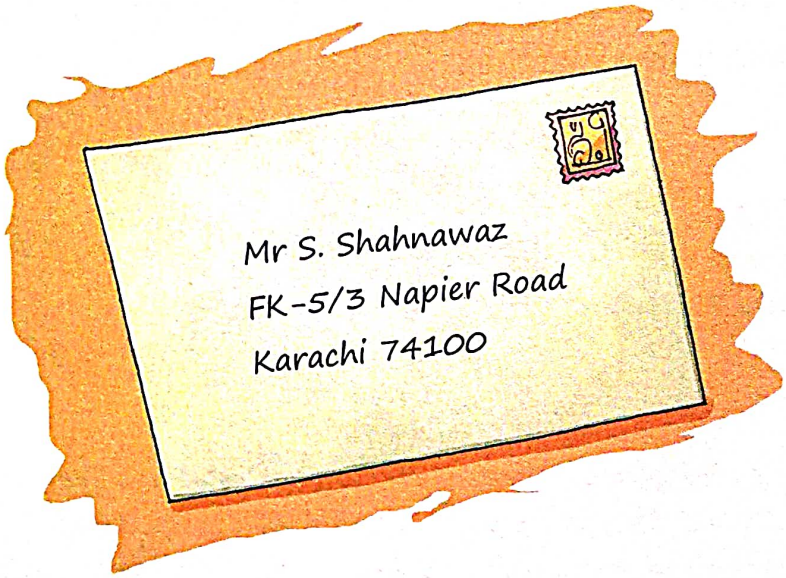
How are Mummy and Rabia? I do miss you all, but school is a lot of fun, as well.

Your loving son,

Abdullah

You will note that your own address and the date have been written in the upper left-hand corner of the letter. You have ended your letter with *Your loving son,* the first letter of which—*Y*—is a capital letter. All the other letters are small. The other two words are also spelt with small letters. A comma comes after *son* and your own name is written underneath.

The letter should be addressed like this:



2. We are now going to learn how to write a letter that is not quite as informal as a letter to a friend, parent, or close relative. Look at the following example:

54/8 Mall Road
Peshawar
11 August 2019

Dear Mr Qureishi,

My little sister and I pass your house every day on our way to school. Every morning a large dog comes bounding out of your house and barks at us. Sometimes it has even slipped out through the gate and come right up to us. Both of us are very scared of dogs and we would be very grateful if you could kindly keep your dog indoors, especially in the morning.

Thank you.

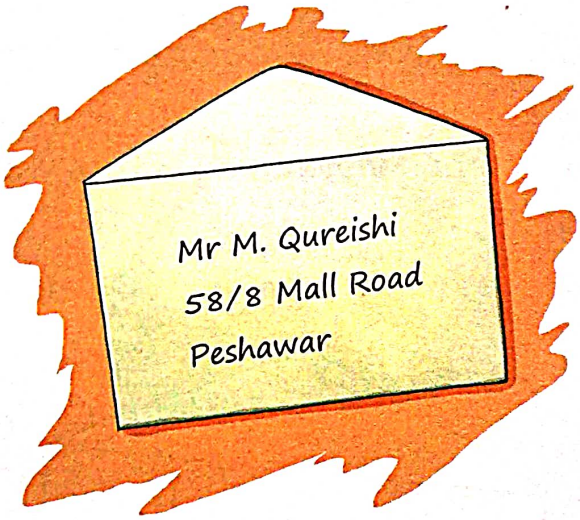
Yours sincerely,

Hammad Ahmed

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As in the other letters you have learnt to write, you give your own address and the date in the upper left-hand corner. You address the gentleman as *Mr Qureishi*, because you do not know him, and he is an older person and should be shown respect. The *subscription*—that is, the part which comes at the end—in such letters, is usually: *Yours sincerely*. Please note that the *Y* in *Yours* is a capital *Y*. The rest of the letters are small, as are the letters of *sincerely*. There is no apostrophe in the word *Yours*. All formal letters that you write should carry your full signature, giving both your name and surname.

The letter should be addressed to:



There is no need to paste a stamp on the upper right-hand corner of the envelope as you would have to do on a letter that you intend to post. A note like this is usually put into an envelope and slipped into a letter box or delivered personally.

A letter which has been written politely usually gets a polite reply. Here is an example:

58/8 Mall Road
Peshawar
13 August 2019

Dear Hammad,

I am so sorry that my Bingo has been bothering you. He is a Golden Retriever and a very gentle and playful dog. He is also a little naughty and manages to get out of the garden whenever some careless person leaves the gate open.

I would not like him to frighten you and your sister at all. I shall most certainly see to it that he is kept within the confines of my garden and that the gate is kept firmly locked so that he cannot get out. He must have been frightening other people as well and I should have been more careful.

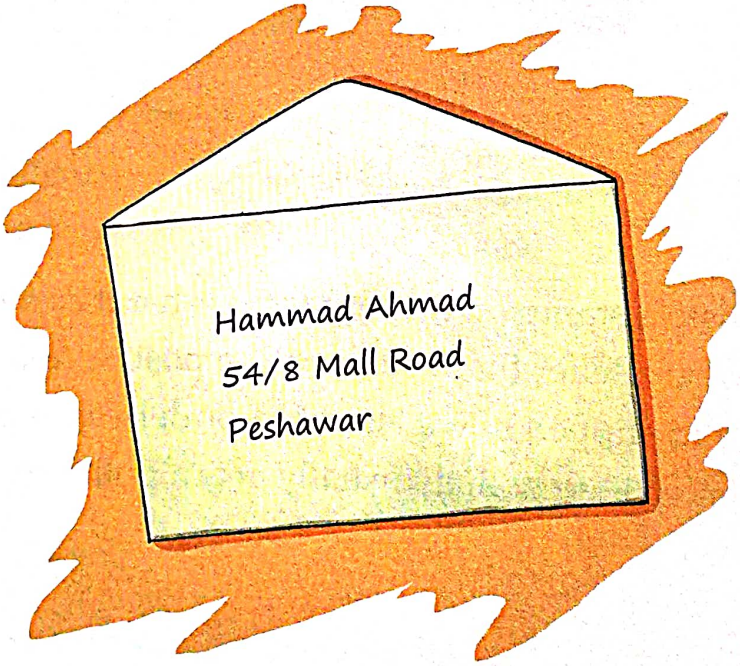
May I make a suggestion? Why don't you and your sister come over to my house during the holidays and make friends with Bingo? This will help you to get over your fear of dogs and you will realise that he meant you no harm. My wife and I shall be very pleased to have you over.

With good wishes,

Yours sincerely,

Mazhar Qureishi

This note is addressed to:



Like the previous envelope, this also does not need a stamp.

A **Write a letter:**

1. To your Class Teacher, apologising for misbehaving in class.
2. To your uncle about your efforts to help the victims of a natural disaster. (a flood, earthquake, etc.)

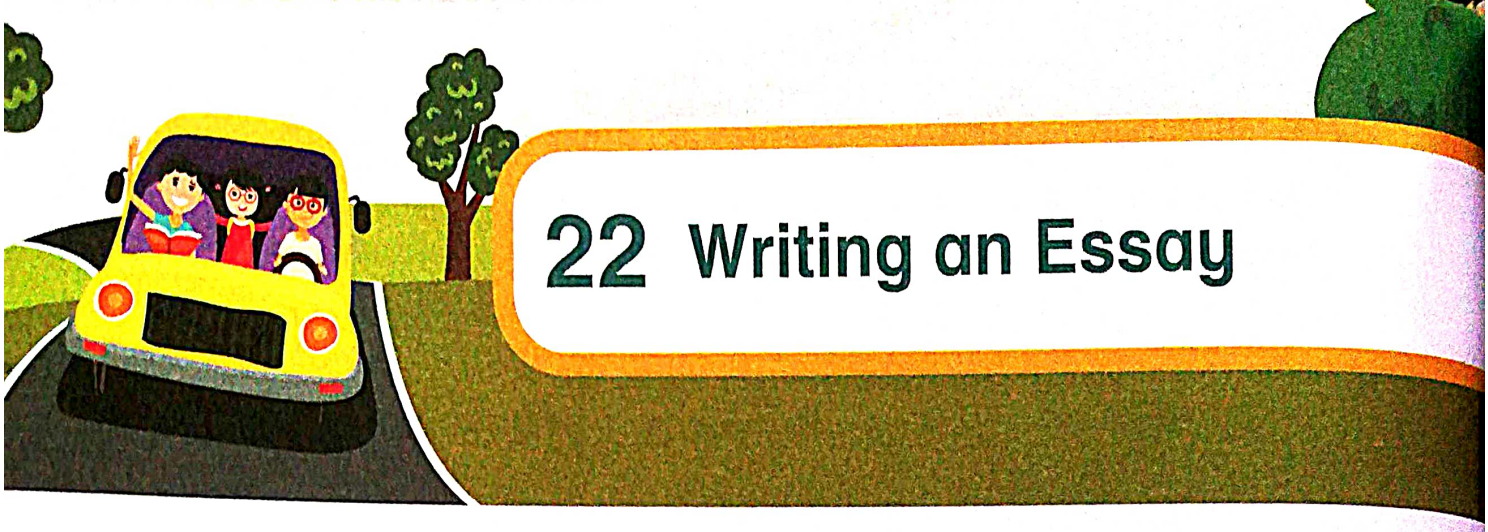
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3. To your friend's mother, requesting her to allow your friend to spend a week with you during the summer holidays.
4. To a neighbour, requesting him to keep the volume of his television down.
5. To the Captain of your school cricket team, requesting him to give you a chance to play for your school.
6. To your Class Teacher, explaining your absence from school for two days.
7. To your mother, requesting her to allow you to stay for another week with your grandmother, who lives in another city and with whom you are spending a few days.
8. To your neighbour, apologising for a prank that you have played on him.
9. From your neighbour, accepting your apology and asking you not to do it again.
10. To a new computer school in your neighbourhood, requesting admission to their first course.

B **Write a letter (informal):**



1. To a friend, describing your new bicycle.
2. To a friend about a new pupil in your class.
3. To a friend about a competition that you entered and won.
4. To a friend congratulating him/her for his/her excellent results.
5. To your aunt who has missed your birthday party, but has sent you an unusual gift.
6. Thanking your uncle for taking you and your friends out to visit the museum where you learnt many things.
7. To a friend about a new music teacher who has become very popular in your school.
8. To a friend about the computer games you enjoy.
9. To a friend about how your mother is teaching you to cook during weekends.
10. To a friend about a film you have seen recently and enjoyed.



22 Writing an Essay

You have already learnt how to write an essay on a given subject. We shall now learn how to go about writing an essay on a given situation.

Example: *Your mother and aunt have gone out shopping, leaving you to take care of your four-year-old cousin. Describe your experience.*

The first thing to do would be to think of a suitable title for such an essay. Writing the essay will become easier once you have a title to concentrate on. Think of a title like: (a) *A Bundle of Mischief,* or (b) *My Naughty Cousin Mansoor*. You may think of other titles, but you must make sure that the one you choose is related to the situation given.

The next step would be to think of points to develop into an essay. Think clearly and plan your essay before you begin to write. It is easier to write a good composition when you have planned it properly.

A quick reminder of what you should do:

- Write the title or heading clearly.
- Leave a line and begin your essay.
- Leave a line—two lines if your handwriting is large—between paragraphs to separate them from one another clearly. This is important, because your work must look neat and tidy.
- Your introduction and conclusion should be full paragraphs and not just a line or two.

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Let us develop the topic given above in the form of points:

My Naughty Cousin Mansoor

Aunt Geti drops in—mother has to go out shopping with her—little four-year-old Mansoor left with me—mother has left food in the kitchen—aunt leaves toys and picture books to entertain the child—Mansoor a bundle of energy—shouts and jumps about—runs all over house—breaks a flower vase—pick pieces and flowers up and wipe floor—Mansoor in my room—jumps on bed—refuses to listen to me—scribbles in my school books—I scold him—take him to the TV—put on CD of cartoons—he is quiet—give him chocolate—time for lunch—warm up rice, vegetables, etc.—Mansoor refuses—wants noodles—make noodles with boiled vegetables mother has left in fridge—Mansoor eats—wants ice cream—take him down to the corner shop and buy ice cream with my pocket money—back home—tell him story—he falls asleep on sofa—put cushion under his head and cover him up—Mother and Aunt Geti return—very pleased at the way Mansoor has been looked after—I am relieved—now have to worry about what teacher will say when she sees the books with scribbles in them!

You may develop the points given above into a proper composition.

A **Develop the brief outlines given into essays. Give each essay a title.**

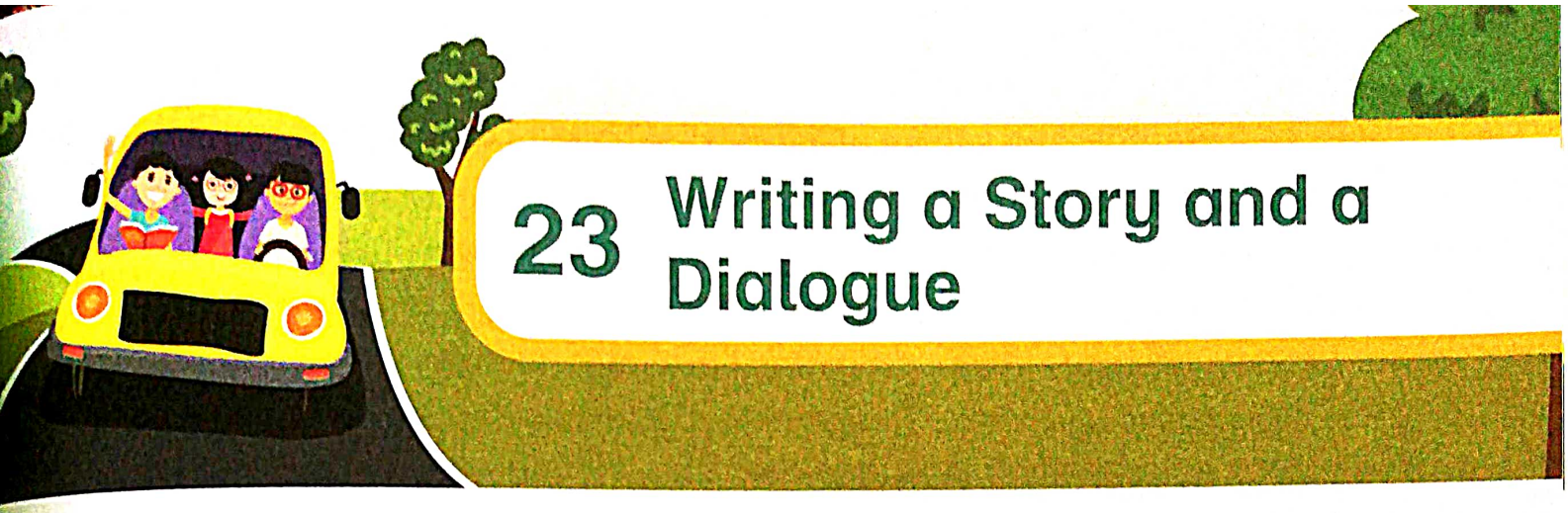
1. Your school has taken you on a riverside picnic. Give an account of the exciting things that you did and how you enjoyed yourself.
2. A friend had asked you to spend a weekend with him during the holidays. Your friend's parents had written to yours for permission. Describe the wonderful time that you had.
3. On your way to school, you saw some naughty boys teasing a little puppy. The puppy was scared. Describe how you rescued the puppy. What did you tell the boys? Where did you take the puppy and how is it being looked after now?
4. You find the tiffin that you take to school boring. Your mother explains that it is nutritious. What kind of tiffin would you like to take to school? Describe how you and your mother reach an agreement by which your tiffin will be both nutritious and interesting.

5. Your examinations are round the corner. The World Cup Cricket matches will be taking place around the same time. You are unhappy because you would like to do well in the examinations and at the same time enjoy the World Cup. What do you decide to do? Give reasons.
6. Your mother allowed you to invite three of your closest friends home for lunch on your birthday which happened to fall on a Sunday. You were allowed to help your mother to choose the dishes you would serve for lunch. Describe how you spent the afternoon with your friends.
7. You and your sister/brother used to argue every day over the television channels you wanted to watch. Describe how your parents intervened and settled the dispute so that both of you had your share of television time.
8. A new pupil comes to your class. Some of the pupils make fun of him/her and make the person feel uncomfortable. Write about how you and some of your friends try to make the new pupil feel welcome and wanted. What impression do you think the pupil goes home with?
9. If you are given a choice between reading an interesting book and watching television, which would you choose and why? Write about the good and bad effects of reading storybooks and watching television.
10. There is a new Nature Club in your school. You have become a member. Describe some of the activities of the club and mention why you chose to become a member.

B **Write an essay on:**

1. A Pleasant Dream
2. Learning to Ride a Bicycle
3. Making Friends with an Alien
4. Music that I Enjoy
5. A Family Wedding
6. An Interesting Day at School
7. A Journey in a Crowded Bus
8. A Visit to the Countryside
9. My Favourite Cousin
10. Learning through Travel
11. Some Things I Hate to Do
12. A Thunderstorm
13. Lost in the City
14. The Pleasures of Reading
15. Eating Out with the Family
16. Packing for a Trip to the Hills
17. A Day When Everything Went Wrong
18. Learning to Cook
19. The Good Things about Exercise and Healthy Eating Habits
20. Keeping Our Surroundings Clean
21. Animals and their Habitat

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23 Writing a Story and a Dialogue

Writing a Story

In Book 4, you have learnt how to develop some given points or a given outline into a story. Alternatively, you may also be given a title, or a sentence or sentences with which the story has to begin or end. This is done to suggest to you what the story should be about.

Suppose, for example, you are given an opening like this:

A flash of lightning lit up the dark sky. Looking up, they saw …

Quite naturally, you are not expected to write about a cricket match on a sunny day! You must follow the given line.

If you are given a title, like *An Unwelcome Visitor*, the story that you choose to write must be vitally related to the title given.

You need to follow a few simple rules when writing such a story:

1. The given title or sentence/s should make you think of an appropriate plot—the most important part of your story. First, get the plot very clear in your mind, and then develop it in a logical manner. The story must have an interesting conclusion. Unless you are clear about your plot, you will tend to meander and ramble and confuse yourself. An unsatisfactory plot results in a boring story.
2. Once your plot is clear, it will be easy to give your story a title if a title is not already given.
3. Many great authors have written stories in the first person where 'I' is the main character. Since you are just beginning to learn how to write a story, avoid using the first person. This will help you to learn the difference between an essay on a personal experience and a proper short story. Introduce characters

into your story and give them names and parts to play. This will make your story interesting and readable.

4. Introduce some conversation/dialogue in direct speech. This should help your story to move forward. Conversations, however, must not be like this:

   'Hi!' said Peter.
   'Hello,' said Mary.
   'How are you?' asked Martin.
   'Very well, thank you,' answered Suleman.

   Such conversations just use up words and space and do not add to the story.

   Now take this example:

   'Oh my God!' exclaimed Akbar,
   'I think we are lost!'
   'I can see a light in the distance,' said Martin in a trembling voice. 'Shall we move towards it?'
   'It seems rather dangerous,' said Sabeen.
   'Let's go towards it, anyway,' said Martin. 'We have to find a way out of this mess.'
   And so, the children moved towards the light in the forest.



   This conversation definitely adds to the story. Read the section on *Dialogue Writing* at the end of this chapter.

5. The words you use in your story must be carefully chosen to help create an appropriate atmosphere or heighten the effect you are aiming at.

6. You may use contractions and interjections in conversations/dialogues of your story. This will make the conversations/dialogues sound real, that is, the way people actually speak or talk.

7. You should write your story in the *past tense* for the story will be narrating an event or events that have already taken place.

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A **Develop each outline into a story.**

1. Rich old lady becomes blind—calls doctor—doctor asks for huge fee—lady agrees to pay if cured—doctor comes daily—admires lady's furniture—removes one piece every day—lady finally cured—refuses to pay doctor—doctor goes to court—lady tells judge she is not fully cured—cannot see furniture—judge realises what has happened—doctor punished
2. Young English sailor taken captive by the French—allowed to wander alone on beach—homesick and misses his country—makes a little boat out of a wooden cask—caught by guards—taken to Napoleon—Napoleon impressed by his love for country—ready to cross sea in frail boat—frees him—gives him gold coin—sailor treasures coin all his life
3. Soldier returns home—prisoner of war for many years—wanders about streets—heart full of love for his country—sees birdseller in marketplace—variety of birds in cages—buys all the birds—sets them free—knows the value of freedom
4. Two friends travelling through forest—suddenly a bear appears—one friend hastily climbs tree—one cannot climb—lies down, pretending to be dead—bear smells him, goes away—friend on tree climbs down—asks friend what bear told him—friend replies: bear advised him to beware of friends who desert one in time of need



5. Farmer on deathbed—sons always quarrel—man sends them out to bring a bundle of sticks—tells each to break the bundle—none can—tells each to break one stick—each does so easily—tells them: united they will be strong; alone, each will break like a single stick—sons ashamed

B **Each of the following is a sentence or part of a sentence from a story. Complete the story, using the given words in an appropriate place. Give your story a title.**

1. All the girls laughed ...
2. The doorbell rang and I went to open the door ...
3. The door slowly creaked open ...
4. 'Don't believe him!' cried the boys.
5. 'I shall not go,' said Ali stubbornly.
6. As a flash of lightning lit up the sky, they looked up and saw ...
7. The roar filled the forest and the boys decided to turn around and run.
8. 'Isn't it beautiful!' they exclaimed as the packing was removed.
9. A little wet nose poked out of the basket.
10. 'I have some very good news for you,' said ...

C **Use each title to write a story:**

1. Mischief
2. The Mystery of the Missing Bag
3. The Haunted House
4. The Strange Machine
5. The Famous Singer
6. Aunt Anna Gets Lost
7. Simba's Big Adventure
8. A Funny Story
9. Thief! Thief!
10. A Seaside Adventure
11. Revenge
12. A Shopping Adventure

Writing a Dialogue

A dialogue is a conversation between two people. Sometimes you may be asked to write a dialogue between two animals or two inanimate objects.

Remember that there is always a difference between the spoken and the written forms of a language. When we speak, we use many words and expressions that we do not use when we write—just as we behave more freely when we are amongst friends than when we are amongst people we do not know so well. Some of the rules that you should follow when writing a dialogue are:

1. Your language must be simple and direct, for a dialogue represents actual speech: two persons are speaking to each other as if in real life. Though your language may be colloquial, avoid the use of slang, i.e. expressions or words that are not regarded as polite or acceptable.

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2. You may use contractions or interjections.
3. When writing a dialogue, always keep in mind the situation in which it is taking place. Keep to the point and do not make your dialogue too long or involved.
4. Human characters must be given names. Put a colon (:) after the name of the speaker and then write the words spoken. (See the example given below.)
5. Since there are two speakers, make sure that each speaker gets a fair share of words to speak. The conversation must not be one-sided, that is, one speaker should not be made to merely listen to the other.



D **Read the dialogue given below. Then write a dialogue between two friends, planning a class party for the last day of a school term.**

NISHA: Sania, have you decided on the food?

SANIA: Yes, but let's plan the decorations first.

NISHA: I've told Azhar, Tony, and Misha to bring balloons. Some of the others are bringing streamers, ribbons, and Chinese lanterns.

SANIA: That's okay then, but we'd better be careful. We're not supposed to stick anything onto the walls. Tell Nishat and Hussain to get lots of string. We'll just tie the streamers to the windows. Anyway, we'll need string for the balloons.

NISHA: We'll buy chips and popcorn.

SANIA: Oh! Please, please get some nachos. I simply love nachos!

NISHA: Shafia is bringing *kachoris* for everyone. Her mother makes delicious *kachoris*.

SANIA: Some of the others are bringing cheese and vegetable sandwiches.

NISHA: Yummy! What about sweets?

SANIA: We'll have plenty of money left over to buy cupcakes and cold drinks.

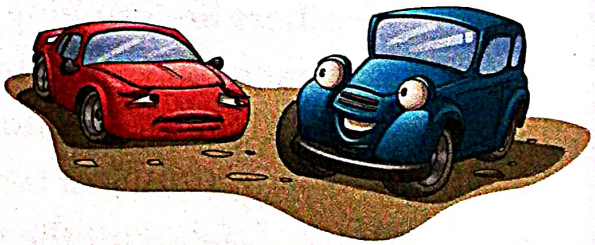
NISHA: Oooh! My mouth is watering already. Just don't forget to tell Ayman and Asna to get large paper bags. We have to collect all the leftovers and paper plates and glasses, put them in the bags, and then put the bags into the bins. We mustn't leave the classroom in a mess.

SANIA: Don't worry. They'll get the bags. They're also getting the paper plates and cups.

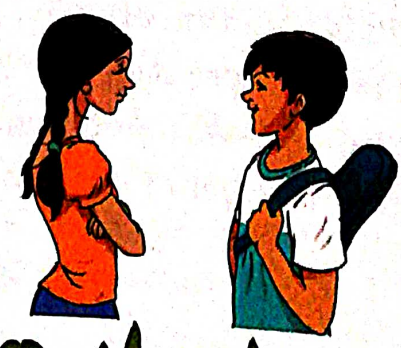
NISHA: I can't wait till Wednesday! It's going to be a super party!

E **Write a dialogue:**

1. Between two friends about a television programme they both enjoy watching.
2. Between two friends about a new pupil who has just joined their class.
3. Between a horse and a cow. (Try and make it funny)
4. Between a cricket bat and a tennis racquet. (Give each a name)
5. Between two friends about a gift they are going to buy a friend on his/her birthday.
6. Between an annoyed teacher and a student who has not done his homework.
7. Between two friends preparing for an examination.
8. Between two friends about their hobbies.
9. Between two friends about what each of them one wants to be when he/she grows up.
10. Between an old car that is still running and a new one which frequently breaks down.



11. Between a computer and a mobile phone.
12. Between a mother and her son/daughter who wants to watch television all the time during the vacations/on holidays.
13. Between a boy/girl, who has been caught at some mischief, and his/her father.
14. Between a teacher and a pupil about a forthcoming examination.
15. Between two friends who want to use the summer vacation to do something constructive rather than merely idle it away.



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24 Writing a Diary

There are different kinds of diaries: they are used to remind one of appointments; they are used like planners in which people make entries about things they must remember to do, or things that must be done; they are used to record things that have happened, and daily or monthly expenses. In your school diary you note down your homework, class assignments, and days on which you have been absent from school. A diary is also a personal record of events of one's life, one's thoughts, and feelings. A famous diarist, Samuel Pepys (pronounced *Peeps* or *Peppis*), an Englishman, was born in 1633 and died in 1703. His diary, finally published in eleven volumes long after his death, gives us a vivid picture of the life and times of the diarist. His description of the Great Fire of London of 1666, which destroyed about 300 houses and 84 churches, is the most popular eyewitness account of one of the greatest disasters to befall that city.

Scottish author Sir Arthur Conan Doyle was the creator of one of the most vivid and enduring characters in literature, Detective Sherlock Holmes. In *The Hound of the Baskervilles*—one of the author's most famous mystery novels—Detective Holmes' assistant and friend, Dr Watson relays the shocking events in the form of a fictional diary. Throughout fiction, diary writing has been a method to show the inner thoughts of characters.

The Diary of a Nobody by George and Weedon Grossmith is also a work of fiction in the form of a diary.

You may use analogies such as similes or metaphors to make your diary entry more vivid. Use words such as: 'like' or 'as _____ as' to show comparison.

Given below are two extracts to give you an idea of how a diary is written:

A.

(Excerpt from *The Hound of the Baskervilles*)

16 October

A dull and foggy day with a drizzle of rain. The house is banked in with rolling clouds, which rise now and then to show the dreary curves of the moor, with thin, silver veins upon the sides of the hills, and the distant boulders gleaming where the light strikes upon their wet faces. It is melancholy outside and in. The baronet is in a black reaction after the excitements of the night. I am conscious myself of a weight at my heart and a feeling of impending danger—ever present danger, which is the more terrible because I am unable to define it.

B.

(Adapted from *The Diary of a Nobody*)

27 April

Painted the bath (*i.e. bathtub*) red, and was delighted with the result. Sorry to say Carrie was not. She said she had never heard of such a thing as a bath being painted red ...

Sunday, 29 April

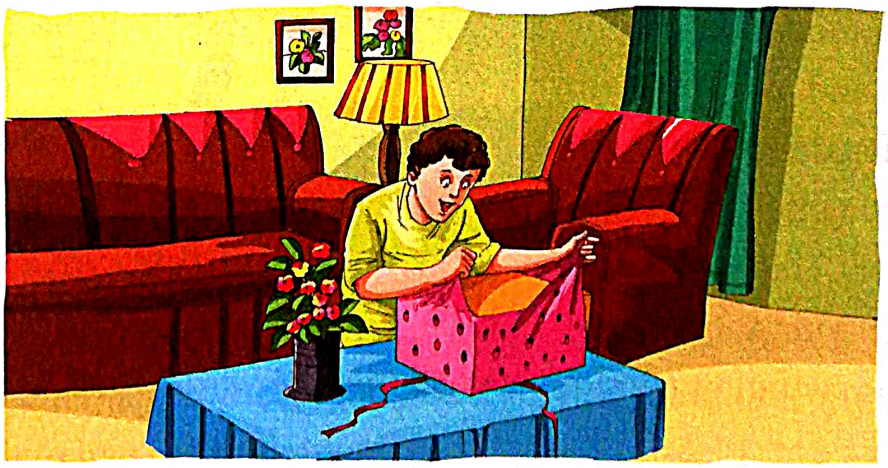
Woke up with a fearful headache and strong symptoms of a cold. I had got a chill, and decided to have a bath as hot as I could bear it. Bath ready—could scarcely bear it so hot. I got in: very hot but very acceptable. I lay still for some time. On moving my hand out of the water, I experienced the greatest fright! Imagine my horror on discovering my hand full of blood! My first thought was that I was bleeding to death. My second thought was to ring the bell, but there was no bell to ring. My third thought was that it was nothing but the red enamel paint that had dissolved with the boiling water. I stepped out of the bath perfectly red all over. Must tell Farmers to come on Monday and paint the bath white.

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Make the following entries (a page each) in a diary:

1. On an accident that you witnessed on your way to school.
2. On a role you have to play in a play to be staged in your school.
3. On a book that you have just finished reading and liked very much.
4. On your feelings the evening before you are to get your school report card.
5. On a quarrel over a small and unimportant thing at home. (How did the quarrel end? Was everything sorted out?)
6. On your feelings after an argument with your mother about buying food from the school canteen. Your mother would like you to carry some homemade food in your lunch box instead.
7. On a new games teacher of your school.
8. On learning to play a new musical instrument.
9. On something that your best friend did that you did not like.
10. You were forced to tell a lie—your feelings and how you plan to make amends.
11. On taking care of your neighbour's pet dog when she is out for the day.
12. On babysitting your little sister when your parents are out for the day.
13. On gardening as your new hobby.
14. On cleaning out your room and cupboards yourself.
15. On a gift that you have been given that day.





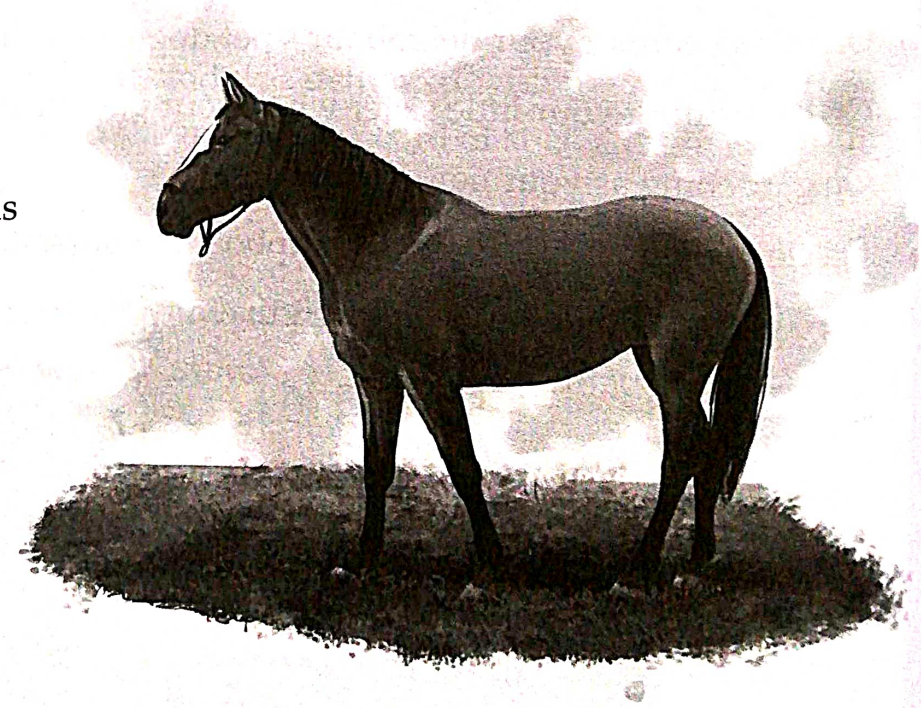
Teacher's Note: In the corresponding Teaching Guide, you will find Delayed Post-test 2, which will help you assess students' retention of all the topics taught so far.



25 Birtwick Park

At this time I used to stand in the stable and my coat was brushed every day till it shone like a rook's wing. It was early in May, when there came a man from Squire Gordon's, who took me away to the hall. My master said, 'Goodbye, Darkie. Be a good horse, and always do your best.' I could not say 'goodbye', so I put my nose into his hand; he patted me kindly, and I left my first home. As I lived some years with Squire Gordon, I may as well tell something about the place.

Squire Gordon's park skirted the village of Birtwick. It was entered by a large iron gate, at which stood the first lodge. And then you trotted along on a smooth road between clumps of large old trees, then another lodge, and another gate, which brought you to the house and the gardens. Beyond this lay the home paddock, the old orchard, and the stables. There was accommodation for many horses and carriages, but I need only describe the stable into which I was taken. This was very roomy, with four good stalls, and a large swinging window opened into the yard, which made it pleasant and airy.



The first stall was a large square one, shut in behind with a wooden gate; the others

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were common stalls, good stalls, but not nearly so large; it had a low rack for hay and a low manger for corn; it was called a loose box, because the horse that was put into it was not tied up, but left loose, to do as he liked. It is a great thing to have a loose box.

Into this fine box the groom put me. It was clean, sweet, and drafty. I never was in a better box than that, and the sides were not so high but that I could see all that went on through the iron rails that were at the top.

He gave me some very nice oats, he patted me, spoke affectionately, and then went away.

When I had eaten my corn I looked round. In the stall next to mine stood a little fat gray pony, with a thick mane and tail, a very pretty head, and a pert little nose.

I put my head up to the iron rails at the top of my box, and said, 'How do you do? What is your name?'

He turned round as far as his halter would allow, held up his head, and said, 'My name is Merrylegs. I am very handsome. I carry the young ladies on my back, and sometimes I take our mistress out in the low chair. They think a great deal of me, and so do the caretakers. Are you going to live next door to me in the box?'

I said, 'Yes.'

'Well, then,' he said, 'I hope you are good-tempered; I do not like anyone next door who bites.'

Just then a horse's head looked over from the stall beyond. The ears were laid back, and the eye looked rather ill-tempered. This was a tall chestnut mare, with a long handsome neck. She looked across to me and said:

'So it is you who have turned me out of my box; it is a very strange thing for a colt like you to come and turn a lady out of her own home.'

'I beg your pardon,' I said, 'I have turned no one out; the man who brought me put me here, and I had nothing to do with it. And as to my being a colt, I am turned four years old and am a grown-up horse. I never had words yet with horse or mare, and it is my wish to live in harmony.'

'Well,' she said, 'we shall see. Of course, I do not want to have words with a young thing like you.' I said no more.

In the afternoon, when she went out, Merrylegs told me all about it.

'The thing is this,' said Merrylegs. 'Ginger has a bad habit of biting and snapping. That is why they call her Ginger, and when she was in the loose box she used to snap very much. One day she bit the caretaker in the arm and made it bleed, and so the young ladies, who are very fond of me, were apprehensive of coming into the stable. They used to bring me nice things to eat, an apple or a carrot, or a piece of bread, but after Ginger stood in that box they dared not come, and I missed them very much. I hope they will now come again, if you do not bite or snap.'

I told him I never bit anything but grass, hay, and corn, and could not think what pleasure Ginger found in it.

'Well, I don't think she does find pleasure,' says Merrylegs, 'it is just a bad habit; she says no one was ever kind to her, and why should she not bite? I am sure, if all she says be true, she must have been very ill-used before she came here. The caretakers do all they can to please her and our master never uses a whip if a horse acts right, so I think she might be good-tempered here. You see,' he said, with a wise look, 'I am twelve years old. I know a great deal, and I can tell you there is not a better place for a horse all round the country than this. The head caretaker is the best groom that ever was, he has been here fourteen years. And you never saw such a kind boy as the stable boy is, so that it is all Ginger's own fault that she did not stay in that box.'

(Adapted from *Black Beauty* by Anna Sewell)

A **Read the passage and answer the following questions in your own words as far as possible:**

1. When did Darkie have to say goodbye to his master? Where did he go afterwards?
2. How did Darkie describe Birtwick Park?
3. What is a 'loose box'?
4. Who was the first horse Darkie met? What did he tell Darkie about himself?
5. Describe the horse named Ginger.

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6. Why was Ginger removed from the loose box?
7. Why did Merrylegs think Birtwick Park was the best place for a horse?
8. Ginger said that her bad habits developed because no one was ever kind to her. Why do you think it is necessary to be kind to animals?
9. What should you do if you see a person being cruel to an animal?

B **Match the following words from the passage with their meanings:**

1. squire	(a) a young male horse
2. skirted	(b) small and firm
3. paddock	(c) to go around the edge of something
4. accommodation	(d) the man who owns most of the land in a country district
5. manger	(e) somewhere to live
6. pert	(f) a small field where horses are kept
7. halter	(g) a trough in a stable for horses to feed from
8. colt	(h) a rope or narrow piece of leather put around the head of a horse for leading it with

C **Show how the following words have been formed with the help of prefixes or suffixes:**

handsome, caretaker, nearly, snapping

D **Fill in the blanks with words chosen from the given list:**

rook	carriage	pleasant	pony
orchard	snapped	grooming	loud

1. The hairdresser is ..... the cats for the competition.
2. The horse ..... clattered slowly along the starlit path, giving its occupants a splendid view around the park.
3. The large ..... easily ..... the thick branch into two.
4. Because the weather was very ....., Anas and his family made plans to go to the beach.

5. Galloping along the field, the ..... let out a ..... neigh of delight.
6. The farmer moved through the ....., plucking ripe oranges from the branches.

E **With the help of the contextual clues, give meanings of the following words:**

Words	Contextual Clues	Meanings
harmony	The two kingdoms *lived together* in harmony for many years.	
affectionately	Affectionately patting her on the head, the teacher asked her student to *cheer up.*	
lodge	The traveller asked the stranger if there was any lodge nearby he could *spend the night in.*	
oats	Mother cooked a fresh bowl of *porridge* by boiling some oats with warm milk for breakfast.	
trotted	The small pony *hopped* and trotted over to his mother after chewing on some grass.	
ill-tempered	Walking into the room, the ill-tempered man immediately *started screaming.*	
drafty	*Shivering* in the drafty cellar, the poor girl curled up into a ball and tried to sleep.	
apprehensive	The young boys were apprehensive about *walking home alone at night.*	

F **Pick out the verbs from the following sentences and say which is transitive and which intransitive. Point out the objects and the complements, if any.**

1. My coat was brushed every day.
2. He turned around as far as his harness would allow.
3. Ginger bit the head caretaker one day.
4. The young ladies are scared of Ginger.

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5. They brought the horses nice things like apples and carrots.
6. The handsome horse did not look too friendly.
7. The caretaker patted Darkie on the mane kindly.

G **Change the voice:**

1. Darkie left his master's house to begin a new adventure.
2. The head caretaker brought some hay and oats to the horses.
3. Merrylegs took the young ladies around the grounds on his back.
4. Ginger snapped and bit everyone who tried to approach her.
5. Squire Gordon bought me from my master and took me to Birtwick Park.

H **You are the owner of a naughty pet. Write an essay or a story describing your adventures with your pet.**



26 The Jester and the King

For many years Matenko had been the jester of King Jan, entertaining the King and his court with jokes, tricks, and funny faces. But now Matenko was growing old, and people no longer laughed at his jokes. Finally, King Jan decided that he must get a new court jester. He called Matenko and said, 'The Queen and I are very sorry, Matenko, but you are getting old. It is time for you to retire. Take this purse of gold and go and live peacefully in your little cottage.'

Matenko was heartbroken. Sadly he and his wife Wanda went to live in their humble cottage.

Soon they had almost no money left. 'How can I earn a living?' wondered Matenko.

He looked for work in the village, but the only jobs to be had were sweeping floors, digging ditches, or collecting potatoes, and his health was too bad to allow him to do any of these. At last the two old people were starving. Then suddenly, Matenko had an idea. 'Wait, there is just one chance that we may not have to starve. Wanda, my good wife, trust me and do just as I tell you.' Then Matenko explained his plan to her.

That very evening Wanda chopped a raw onion so that tears ran down her wrinkled cheeks. Then she went to the palace to see the Queen. 'Your Majesty,' Wanda sobbed, 'My poor Matenko is dead.' The Queen felt very sorry indeed for the poor old woman, and gave her a purse full of gold coins to pay for the funeral and to buy food for herself. Still sobbing, Wanda thanked the good Queen and came home.

'We have 50 gold pieces!' cried Matenko in delight.



The first thing the next day that Matenko did was to chop a raw onion and go to see the King. 'Your Majesty,' he sobbed, 'My

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poor old wife is dead!' The King felt sorry for him and gave him a purse of gold before sending him home.

'Hoorah!' cried Matenko when he reached home and counted out 200 gold pieces from the King's purse. 'Now we have a little fortune.' Then he set out to complete the rest of his plan.

On the sideboard in their little cottage he set two big, lighted funeral candles, and beside them he laid the two purses with all the gold pieces still in them. Then he told Wanda to lie down on the floor. 'Cross your arms over your chest, and don't move. You must pretend to be dead,' he told her. He covered her from head to foot with a white sheet. Then he lay down beside her, covered himself with another white sheet, and crossed his arms over his chest. And so they lay and waited.

In the meantime, as soon as Matenko had left the palace with the purse of coins, the King hurried to his wife's chamber to tell her that the old jester's wife had died. 'But my dear, you must be mistaken,' said the Queen. 'It is the jester, not the jester's wife, who is dead.' Then they began to quarrel as to which of them was right. 'Let us go and see who is dead,' suggested the Queen at last. So they ordered their carriage and drove to the jester's cottage.

When they knocked and walked into the little cottage they found the candles lit, their purses on the sideboard, and the two old people covered with white sheets. Obviously Matenko and Wanda were both dead.

'But which of them died first?' asked the Queen, 'It must have been Matenko.'

'No, it must have been Wanda,' said the King. They began to quarrel again, when Matenko jumped up from under his sheet and said, 'Your Majesty, my wife died first, but I was dead before her.'

'You old rascal!' laughed the King and the Queen at the same time, too glad to find the old couple still alive to be really angry. When they tearfully explained that they had pretended to be dead because they had been starving, the King and the Queen felt very ashamed. They promised to send money to Matenko and Wanda whenever they needed it.

The old jester and his wife lived comfortably for many years. Every now and then Matenko used to say happily to Wanda, 'You see, my dear, even an old jester can sometimes play a clever trick.'

(Adapted from *The Jester and the King*, a Polish story retold by Michael Rosen)

A **Read the passage carefully and then answer the following questions in your own words as far as possible:**

1. Why could Matenko not get a job?
2. Describe Wanda's visit to the Queen.
3. What did Matenko tell the King and what did he receive from him?
4. Describe the preparations Matenko made for the expected visit of the King and Queen to his cottage.
5. Why did a quarrel break out between the King and Queen when they saw the dead bodies?
6. What did Matenko do in the middle of the quarrel?
7. Why were the King and Queen not really angry with the couple?
8. Why did the King and the Queen feel ashamed?

B **Match each of the words with its meaning by ticking the correct alternative:**

1. court
   (a) the king, queen, their family, and the people who work for them or give advice to them
   (b) polite, respectful
   (c) a woollen garment
2. heartbroken
   (a) a serious medical condition
   (b) the movement or sound of the heart
   (c) extremely sad because of something that has happened
3. humble
   (a) exciting or impressive
   (b) small, simple, and not special in any way
   (c) luxurious and large
4. chopped
   (a) fried with meat or vegetables
   (b) cut into small pieces
   (c) slapped
5. wrinkled
   (a) lines or small folds of the skin, especially around the face, formed when one grows older
   (b) shining
   (c) twisted and squeezed

6. funeral
   (a) a train that goes through a tunnel
   (b) a state of fear or anxiety
   (c) a ceremony, usually religious, for burying or cremating a dead person

7. fortune
   (a) a large amount of money
   (b) a medium for cooking
   (c) a power to tell the future

8. sideboard
   (a) a blackboard on one side of the room
   (b) a piece of furniture in the dining room for putting food on before it is served
   (c) a salad served with the main meal

9. chamber
   (a) a bedroom or private room
   (b) classical music
   (c) a woman who cleans bedrooms

10. rascal
   (a) a clever person
   (b) a mischievous or cheeky person
   (c) a very sad person

C **Say of what kind each of the underlined phrases and clauses is:**

1. Matenko was a jester, entertaining the King and his court with jokes.
2. That very evening Wanda chopped a raw onion.
3. The Queen felt very sorry for the old woman and gave her a purse full of gold coins.
4. When they walked into the cottage, they found the two old people covered with white sheets.
5. 'But which of them died first?' asked the Queen.

D **Change the voice:**

1. The King called Matenko to his chamber.
2. Matenko was asked to retire by the King.
3. The King gave him a purse of gold.
4. Matenko chopped an onion the next morning.
5. Even an old jester can play a clever trick.

E **Fill in the blanks with appropriate prepositions:**

1. People no longer laughed ..... his jokes.
2. School is over and it is time ..... us to go home.
3. ..... the morning, Matenko went ..... see the King.
4. He counted out fifty rupees ..... his purse and gave the money to the shopkeeper.
5. When his mother called him, the child jumped up from ..... the blanket.

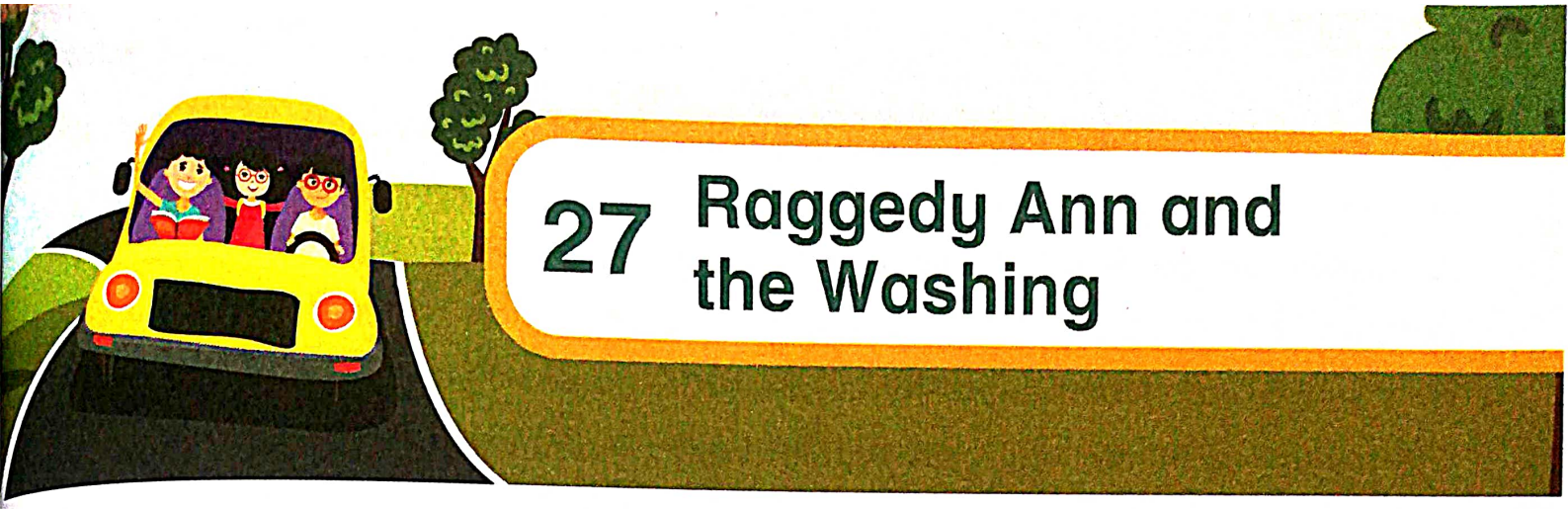
F **Join each pair of sentences with the conjunction given in brackets:**

1. Matenko looked for work. He could not get any. (*though*)
2. Wanda went to the palace. She wanted to see the Queen. (*for*)
3. The King and Queen felt ashamed. Matenko and Wanda said that they were starving. (*when*)
4. They had no money. They could not buy any food. (*since*)
5. They wanted to go out. They opened the door. (*because*)

G **Turn the following statements into questions by using question tags:**

1. The King and Queen were kind people.
2. Let us go to their cottage.
3. Matenko was an intelligent jester.

H **Create a short summary of the story, The Jester and the King by listing down the important events.**



27 Raggedy Ann and the Washing

'Why, Dinah! How could you!'

Mamma looked out of the window and saw Marcella run up to Dinah and take something out of her hand and then put her head in her arm and commence crying.

'What is the trouble, Dear?' Mamma asked, as she came out the door and knelt beside the little figure shaking with sobs.

Marcella held out Raggedy Ann. But such a comical looking Raggedy Ann!

Mamma had to smile in spite of her sympathy, for Raggedy Ann looked ridiculous!

Dinah's big eyes rolled out in a troubled manner, for Marcella had snatched Raggedy Ann from Dinah's hand as she cried, 'Why, Dinah! How could you?'

Dinah could not quite understand and, as she dearly loved Marcella, she was troubled.

Raggedy Ann was not in the least downhearted and while she felt she must look very funny she continued to smile, but with a more expansive smile than ever before.

Raggedy Ann knew just how it all happened and her remaining shoe-button eye twinkled.

She remembered that morning when Marcella came to the nursery to dress up her doll, she had been cross.

Raggedy Ann thought at the time, 'Perhaps she had climbed out of bed backwards!' For Marcella complained to each doll as she dressed them.

And when it came Raggedy's time to be dressed, Marcella was very cross for she had scratched her finger on a pin when dressing the French doll.

So, when Marcella heard the little girl next door calling to her, she ran out of the nursery and gave Raggedy Ann a toss from her as she ran.

Now it so happened that Raggedy landed in the clothes hamper and there she lay all doubled up in a knot.

A few minutes afterwards, Dinah came through the hall with an armful of clothes and piled them in the hamper on top of Raggedy Ann.

Then Dinah carried the hamper out in back of the house where she did the washing.

Dinah dumped all the clothes into the boiler and poured water on them.

The boiler was then placed upon the stove.

When the water began to get warm, Raggedy Ann wiggled around and climbed up amongst the clothes to the top of the boiler to peek out. There was too much steam and she could see nothing. For that matter, Dinah could not see Raggedy Ann, either, on account of the steam.

So Dinah, using an old broom handle, stirred the clothes in the boiler and the clothes and Raggedy Ann were stirred and whirled around until all were thoroughly boiled.



When Dinah took the clothes a piece at a time from the boiler and scrubbed them, she finally came upon Raggedy Ann.

Now, Dinah thought that Marcella had placed Raggedy in the clothes hamper to be washed, so she soaped Raggedy well and scrubbed her up and down over the rough washboard.

Two buttons from the back of Raggedy's dress came off and one of Raggedy Ann's shoe-button eyes was loosened as Dinah gave her face a final scrub.

Then Dinah put Raggedy Ann's feet in the wringer and turned the crank. It was hard work getting Raggedy through the wringer, but Dinah was very strong. And of course it happened! Raggedy Ann came through as flat as a pancake.

It was just then, that Marcella returned and saw Raggedy.

'Why, Dinah! How could you!' Marcella had sobbed as she snatched the flattened Raggedy Ann from the bewildered Dinah's hand.

Mamma patted Marcella's hand and soon coaxed her to quit sobbing.

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When Dinah explained that the first she knew of Raggedy being in the wash was when she took her from the boiler, Marcella began crying again.

'It was all my fault, Mamma!' she cried. 'I remember now that I threw dear old Raggedy Ann from me as I ran out the door and she must have fallen in the clothes hamper! Oh dear! Oh dear!' and she hugged Raggedy Ann tight.

Mamma did not tell Marcella that she had been cross and naughty for she knew Marcella felt very sorry. Instead Mamma put her arms around her and said,

'Just see how Raggedy Ann takes it! She doesn't seem to be unhappy!'

And when Marcella brushed her tears away and looked at Raggedy Ann, flat as a pancake and with a cheery smile upon her painted face, she had to laugh. And Mamma and Dinah had to laugh, too, for Raggedy Ann's smile was almost twice as broad as it had been before.

'Just let me hang Miss Raggedy on the line in the bright sunshine for half an hour,' said Dinah, 'and you won't know her when she comes off!'

So Raggedy Ann was pinned to the clothes line, out in the bright sunshine, where she swayed and twisted in the breeze and listened to the chatter of the robins in a nearby tree.

Every once in a while Dinah went out and rolled and patted Raggedy until her cotton stuffing was soft and dry and fluffy and her head and arms and legs were nice and round again.

Then she took Raggedy Ann into the house and showed Marcella and Mamma how clean and sweet she was.

Marcella took Raggedy Ann right up to the nursery and told all the dolls just what had happened and how sorry she was that she had been so cross and peevish when she dressed them. And while the dolls said never a word, they looked at their little mistress with love in their eyes as she sat in the little red rocking chair and held Raggedy Ann tightly in her arms.

And Raggedy Ann's remaining shoe-button eye looked up at her little mistress in rather a saucy manner, but upon her face was the same old smile of happiness, good humour, and love.

(Taken from *Raggedy Ann Stories* by Johnny Gruelle)

A Match the following words from the passage with their meanings:

1. commence	(a) cheeky
2. comical	(b) the feeling of feeling sorry for somebody
3. sympathy	(c) begin
4. expansive	(d) funny or amusing, especially because it is strange or ridiculous
5. wringer	(e) irritable
6. coaxed	(f) to persuade somebody to do something by talking to them in a kind and gentle way
7. peevish	(g) covering a large amount of space
8. saucy	(h) a device with a pair of rollers for squeezing water out of washed clothes

B Answer the following questions:

1. How did Raggedy Ann end up in the washing?
2. Describe what happened while Dinah was washing the dirty clothes.
3. What was Marcella's reaction when she saw Raggedy?
4. How did Dinah fix Raggedy Ann?
5. What did Marcella do after Raggedy Ann had been fixed?
6. Why do you think Dinah boiled Raggedy Ann and the clothes?

C Fill in the blanks with the correct words taken from the passage:

ridiculous	downhearted	bewildered	cross	humour

1. Not being able to understand the question asked, the students looked at the teacher with a ..... expression.
2. He was a charming talker, his ..... having the entire room roaring with laughter.
3. With a red shirt worn inside out, socks on his hands, and a lopsided hat, the clown looked ..... .

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4. Mother was ..... with us for breaking her vase and did not give us any dessert.
5. Anum's poor grades in the mid-term examination left her ..... .

D **Say which of the verbs in the following sentences are transitive and which intransitive. Point out the objects of transitive verbs.**

1. Dinah carried the hamper out the back of the house.
2. Marcella snatched the flattened Raggedy Ann from the bewildered Dinah's hand.
3. She brushed her tears away.
4. Raggedy Ann was pinned to the clothes line in the bright sunlight.
5. Mamma patted Marcella's hand to get her to stop crying.
6. Dinah patted the doll until she was soft and fluffy again.

E **Fill in the blanks with appropriate prepositions:**

1. Marcella ran ..... the nursery and gave Raggedy Ann a toss.
2. Dinah dumped all the clothes ..... the boiler.
3. Mamma put her arms ..... her.
4. 'Let me hang Miss Raggedy ..... the line in the bright sunshine.'
5. Raggedy Ann looked ..... at her little mistress in a saucy manner.

F **Rewrite the following sentences without using any contractions:**

1. 'What's the trouble, Dear?' Mamma asked.
2. 'Just see how Raggedy Ann takes it! She doesn't seem to be unhappy!'
3. 'Perhaps she'd climbed out of bed backwards!' Raggedy Ann thought.
4. 'Let me hang Miss Raggedy on the line and you won't know her when she comes off!' said Dinah.
5. 'It's all my fault, Mamma!' she cried.

G **Write a composition about the time when a slight mistake of yours resulted in a major disaster. Divide your composition into paragraphs and give it an appropriate title. Use transitional words such as therefore, however, whereas, for example, etc.**

Checkpoint 5

Let's Revise...
- Writing an Essay
- Writing a Letter

A **Read the passage below. Some of the words have been left out on purpose. Can you fill in the blanks with the words in the box so that the passage makes sense? Recall all of the concepts you have studied previously.** (10)

careful	the	colony	his	over
little	and	puzzled	seized	presently

The Tin Woodman stepped upon a ..... of ants that were crawling along the road, and killed some of the poor ..... things. This made ..... Tin Woodman very unhappy, for he was always ..... not to hurt any living creature; and as he walked along he wept several tears of sorrow and regret. These tears ran slowly down his face and ..... the hinges of his jaw, and there they rested. When Dorothy ..... asked him a question, the Tin Woodman could not open ..... mouth, for his jaws were tightly rusted together. He became greatly frightened at this ..... made many motions to Dorothy to relieve him, but she could not understand. The Lion was also ..... . But the Scarecrow ..... the oilcan from Dorothy's basket and oiled the Woodman's jaws, so that after a few moments he could talk as well as before.

B **Below is given a list of topics. Can you write a short essay on any one of them?** (10)

1. A Day in Space
2. Fascinating Creatures of the Sea
3. Building a Treehouse
4. If I Was the Teacher for a Day
5. If My Favourite Cartoon Character Came to Life

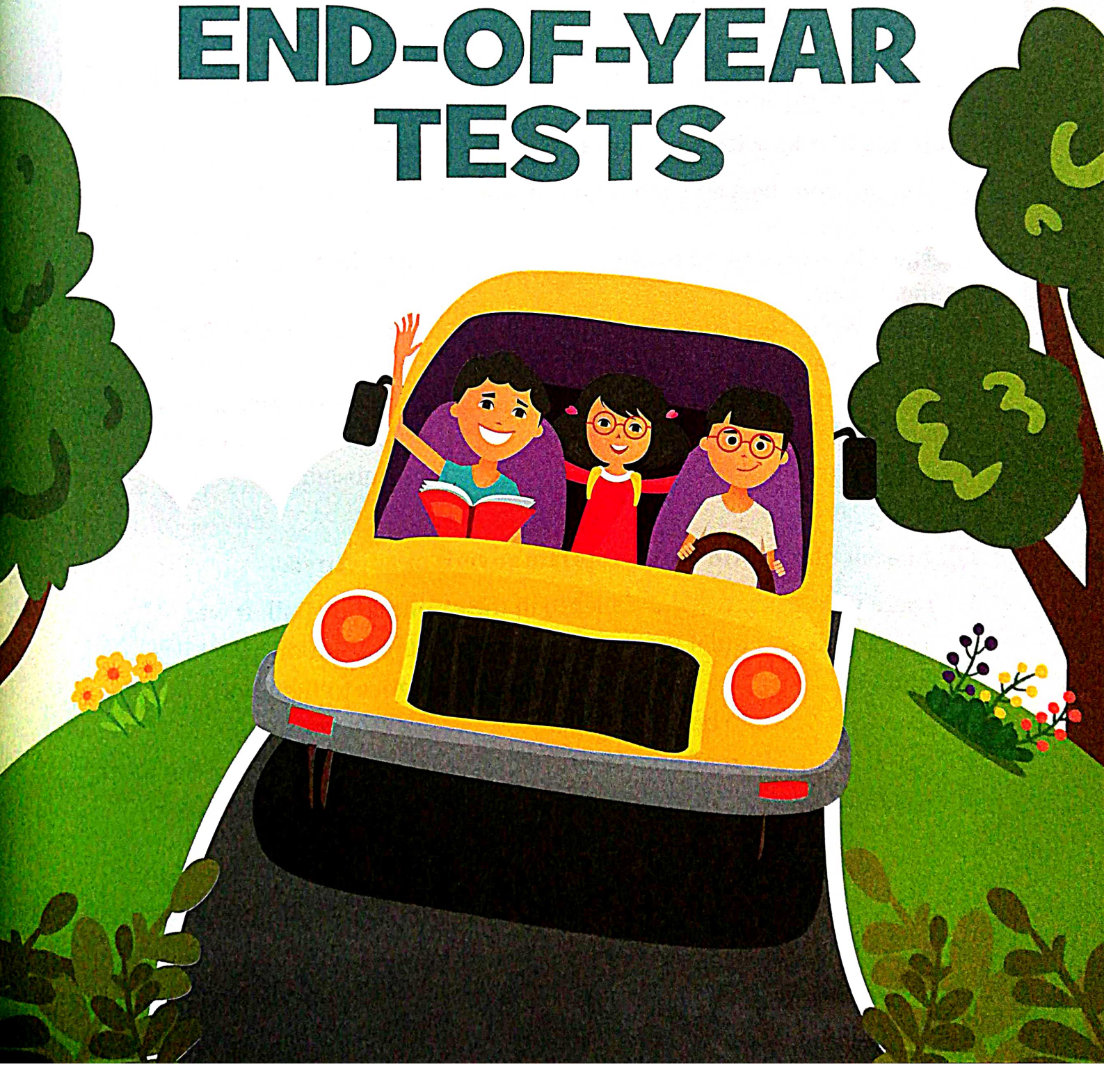
C **Write a letter to the principal / headmaster / headmistress of your school requesting a week's leave from school due to an out-of-city trip your family is planning to take.** (10)

Teacher's Note: If the class scores less than 50% marks on average, the teacher should reinforce topics that most students struggled with. Alternatively, students who demonstrate better understanding of the concepts can aid their peers in a collaborative learning environment.

Total ____ / 30

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END-OF-YEAR TESTS



Test 1

A **Show how a prefix or suffix has been used to form each of the underlined words. Two examples are given below to help you.** (5)

Can you untie the knot? Ans: *un- + tie = untie*

He is feeling very happy. Ans: *feel + -ing = feeling*

1. His interest in non-fiction books impressed many people.
2. The driver took us to the crowded beach.
3. The patient was senseless and had to be given oxygen.
4. Pigeons are still used as carriers of letters and messages.
5. The dreadful story of ghosts and witches frightened the children.

B **Fill in the blanks with appropriate reflexive pronouns:** (5)

1. You did your best and should not blame ..... for what happened.
2. The villagers decided to arm ..... and fight against the dacoits.
3. I have never seen such a sight ..... and so have to depend on what he says.
4. He was annoyed with ..... for having made such a silly mistake.
5. The children looked after ..... in the absence of their parents.

C **Fill in each blank with an appropriate adverb or adjective:** (10)

1. There was ..... silence in the examination hall. It was ..... quiet that you could have heard a pin drop.
2. Jamal is ..... fond of reading and goes to the library ..... to borrow books.
3. '..... road should I take to go to the station?' asked the tourist.
4. You must take ..... medicine for your cold or it will get ..... .

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5. '..... many more runs do we have to score to win?' asked the last batsman.
6. He is the youngest of us all and, ..., the most loved by our mother.
7. It is ..... hot. Open ..... the windows. Let ..... air in.
8. ..... is Anas looking ..... sad? .....can we cheer him up?
9. ..... are you ..... answering the phone? It has been ringing ..... .
10. The film was ..... exciting. None of us could guess who the murderer was till the ..... end.

D **Pick out the -ing adjectives and gerunds from the following sentences and point out their objects if any:** 5

1. Spreading rumours is not a good habit.
2. The snakes, gliding and hissing in their glass cases, frightened the visitors to the zoo.
3. The launch, ferrying passengers across the river, sank midstream.
4. Reporting news fairly and correctly is the duty of all newspapers.
5. My uncle likes listening to classical music.

E **Draw a table like the one given below and divide the sentences which follow into subject and predicate:** 5

Subject	Predicate

1. Who has cooked this dish?
2. We went to Hunza during our vacation.
3. Walking is good for health.
4. All her jewellery was stolen by a thief.
5. Have you been watching the match on television?

F **Rewrite the following sentences, making the verbs agree with their subjects:** 5

1. The boys was fighting in the street.
2. My brother and I am good swimmers.
3. If you is ill, you must goes and sees a doctor.
4. A sportsperson have to keep fit.
5. We is eager to play in the match tomorrow.

G **Say whether the verbs in the following sentences are transitive or intransitive. Point out the objects of the transitive verbs:** 5

1. Peter is eating his dinner.
2. Shan wrote me a letter.
3. Rabia is sleeping soundly.
4. The child has painted a picture.
5. The tailor made the king a new dress.



H **Change the tenses of the underlined verbs to the tenses mentioned in brackets:** 5

1. Rohma will reach Islamabad by Saturday. (future perfect)
2. Ghani is waiting patiently for his sister to return. (present perfect)
3. The men were making a lot of noise. (simple past)
4. Our teacher has explained the poem to us. (past perfect)
5. Moosa has gone to his new school. (future continuous)

I **Pick out the adjectives and adverbs from the following sentences and state of what kind each is:** 5

1. Ten small boys were sitting quietly in the classroom.
2. We shall go to see a new play tomorrow.
3. We looked everywhere for that missing ring.
4. The big dog started barking fiercely and the thief ran away.
5. The bright sun shone overhead and the birds were chirping joyfully.

Total ____ 50

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Test 2

A **Say of what kind each of the underlined phrases is:** (5)

1. They found a boy riding a lady's bicycle.
2. Harris continued his ride with much enjoyment.
3. He thought she was still sitting behind him.
4. The police gave him a piece of paper.
5. In the evening they brought her to him.

B **Read the following sentences carefully. Then, (a) classify each as simple, complex, or compound, and (b) pick out the subordinate clauses, and mention of what kind each is.** (7)

1. The man stared at the shirt hanging in the corner of the shop.
2. The dog, which was chasing its own tail, suddenly saw a cat.
3. With a joyful bark, the dog set off after the cat.
4. When you have finished painting this fence, please paint the door also.
5. This train will go to Rawalpindi, and the train, standing at the other platform, will go to Lahore.
6. Mrs Harris thought he had asked her to jump off.
7. He did not know where he had lost her.

C **Join each pair of sentences with a suitable conjunction, excepting and:** (7)

1. The boy worked hard. He received no wages.
2. Sohail had no friends in England. He had lived in Pakistan all his life.
3. The man was very tired. The man went on walking.
4. You had better be careful. If they catch you, you will be in trouble.
5. You want to be safe. You must run away.
6. She did not want the boy. She did not want his bicycle.
7. She saw him disappear into a wood. She sat down and cried.

D **Fill in the blanks with appropriate prepositions:** (16)

1. Hamza had put the papers ..... the drawer, but somebody had taken them out and put them ..... the table.
2. 'Come out ..... the pool right now,' ordered Ma.
3. The train is ..... time. If you start now, you can reach the station ..... time to catch it.
4. Rohma stood ..... the queue. Rija, who was standing .... her, constantly turned round to stare ..... her. ..... Rohma, stood Ara. She was poking her ..... the back ..... her umbrella.
5. The dog ran ..... the lawn, leaped ..... the fence and jumped up to lick his master all ..... his face.
6. Harris continued to ride ..... much enjoyment.
7. Harris had to pay ..... all the expenses of the tour.

E **Pick out the gerunds, the -ing and -ed adjectives from the following sentences. Point out (i) their objects, if any, and (ii) the nouns the adjectives qualify.** (10)

1. Writing a good essay needs careful planning.
2. The river, flowing through the valley, was a blessing for the farmers.
3. People living in glass houses should not throw stones.
4. The ship, carrying many passengers, sank after striking an iceberg.
5. Many people say that they have seen strange objects flying across the sky.
6. Harris spoke to his wife sitting behind him.
7. Quite alarmed by the noise, we closed all the doors of the house.
8. There was not a living soul on the road.
9. They brought Mrs Harris in a covered wagon.
10. Harris was looking for his lost wife.

Total ____ 45

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Test 3

A **Change the voice from active to passive or passive to active:** (15)

1. One day, a summer flood washed him out of the burrow.
2. Some man had stolen her bicycle.
3. The Rat recovered the boat.
4. The teacher was astounded by the wisdom of the tiny girl.
5. Badar has told me the entire story.
6. The child may be bitten by the mongoose.
7. They took her to the nearest village.
8. The police asked him to write down what he had lost.
9. Nothing at all was said by him.
10. Have you answered all the questions?
11. Miss Honey took a deep breath.
12. A man dining at the hotel found a fly in his stew.
13. A fire burnt the house down.
14. Read all the notices carefully.
15. The room was filled with smoke.

B **Each of the following sentences is a question with the words jumbled up. Rearrange the words and use punctuation marks, as required, to form questions which make sense:** (5)

1. built / was / the Taj Mahal / when
2. tea / how / prepared / is
3. who / dinner / to / coming / is
4. you / tired / feeling / are / now
5. Pasha / isn't / why / studying
6. name / your / sister's / is / what
7. the / why / football match / cancelled / was
8. doesn't / why / work / clock / the
9. to arrive / is / the train / when / supposed
10. how / money / to spend / you / much / do / want

C **Fill in the blanks to form meaningful questions:** (5)

1. ..... is ringing the bell?
2. ..... far is Islamabad from Lahore?
3. ..... did he go to his office yesterday?
4. ..... are you not going to school today?
5. ..... of the computers can I use to draw some pictures?
6. ..... can you do to stop him from making such a mistake?
7. ..... old is your elder brother?
8. To ..... should I complain if the car breaks down again?
9. ..... is the dog barking at this time of the night?
10. ..... did it start raining last night?

D **Turn the following statements into questions using a wh-word as directed. An example is given to help you.** (5)

Statement: *Somebody has met with an accident. (who)*
Question: *Who has met with an accident?*

1. They switched on the lights. (Use *why*)
2. Someone has stolen the money. (Use *who*)
3. The first test match will be played somewhere. (Use *where*)
4. These books belong to somebody. (Use *whose*)
5. She met somebody this morning. (Use *whom*)
6. He came back home at ten o'clock last night. (Use *when*)
7. She gave him something on his birthday. (Use *what*)
8. He liked the song sung by the young boy. (Use *which*)
9. He went home by bus. (Use *how*)
10. He invited four of his friends to the party. (Use *how many*)

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E **Say of what kind each of the underlined phrases is:** (5)

1. There was a table, laden with food, under the tree.
2. He had been looking at Alice with great curiosity.
3. They were all crowded together at one corner of the table.
4. The villagers' children go to a school nearby.
5. The man lived in a cottage, far away from the city.

F **Read the following sentences carefully. Then, (a) classify each as simple, complex, or compound; (b) pick out the subordinate clauses, and mention of what kind each is.** (5)

1. Solving puzzles is Henry's hobby, but the puzzles must be difficult.
2. If the puzzles are not difficult, Henry will not waste any time on them at all.
3. We all told him, 'Do not go into the forest at night.'
4. Lying ill in bed for a month made Harish irritable.
5. What the weatherman had predicted proved to be correct and a storm raged throughout the night.

G **Join each pair of sentences with a conjunction, excepting and:** (5)

1. The weather was fine. We decided to go out for a walk.
2. The boy was very young. He was made the monitor of the class.
3. Harris could not sleep at night. He could not sleep during the day.
4. The men had just come home. The siren blew to summon them back to their posts.
5. John has no brother. He has no sister.

H **Rewrite the following sentences without using any contraction:** (5)

1. Alice thought, 'As it's asleep, it doesn't mind.'
2. 'There isn't any lemonade,' said the March Hare.
3. 'I'm glad they've begun asking riddles,' said Alice.
4. 'I'm starving,' I said. 'Haven't eaten since moving.'
5. 'That's all, anyway, isn't it?' said William.

Total ____ 50

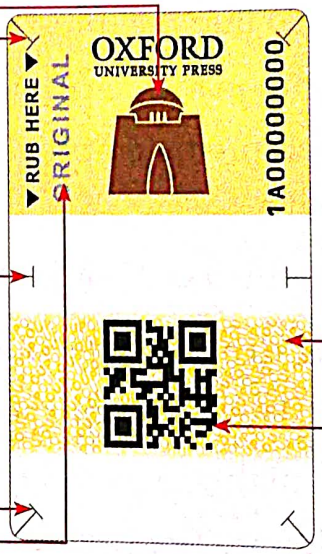
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